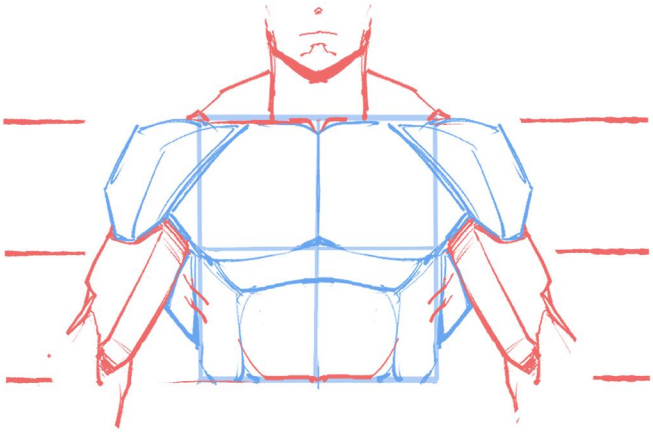
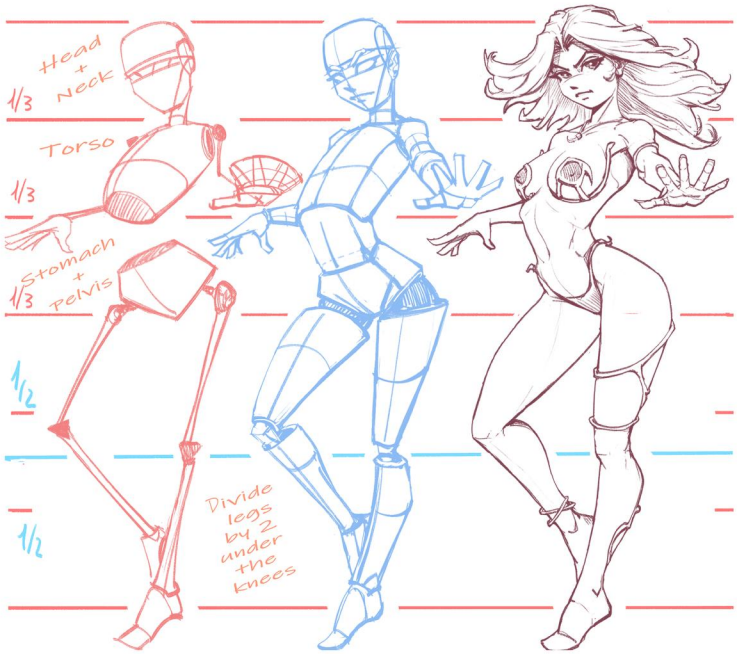
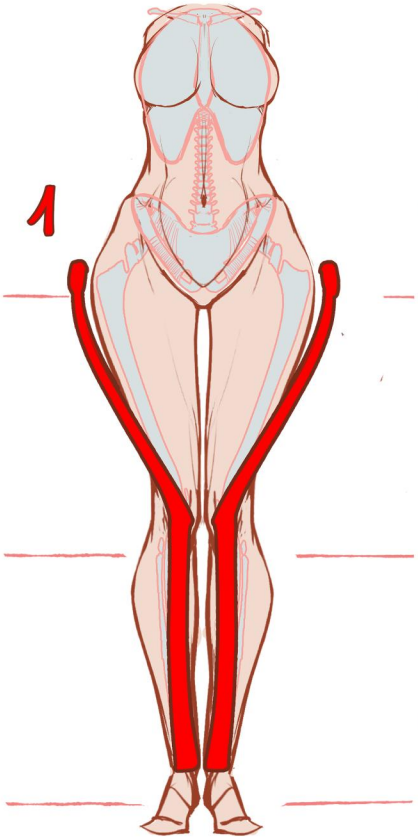
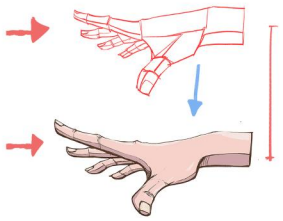
KOUZA DRAWING BOOK

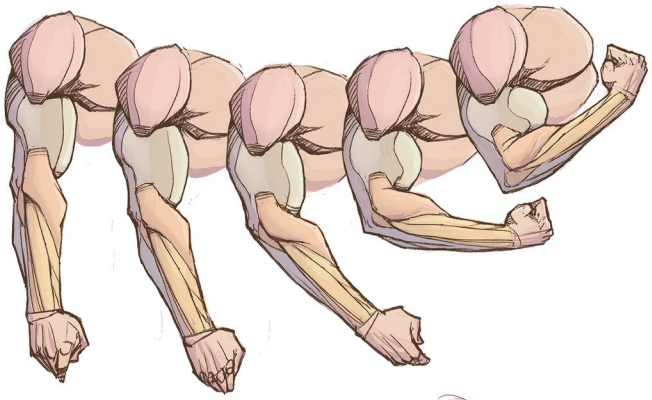
VERSION 1.2

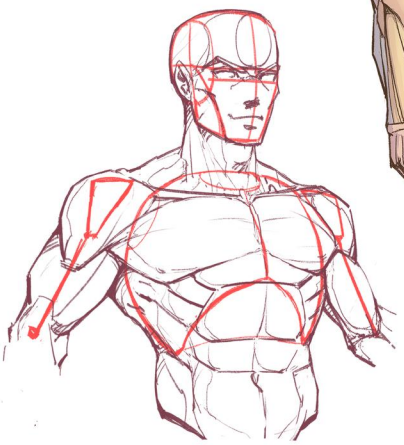


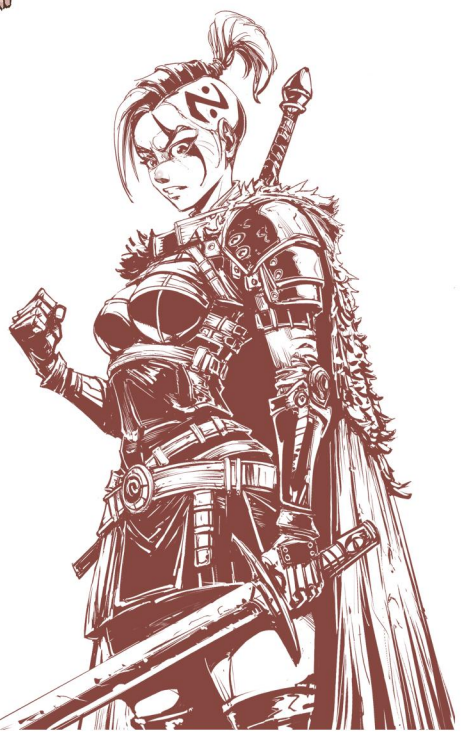


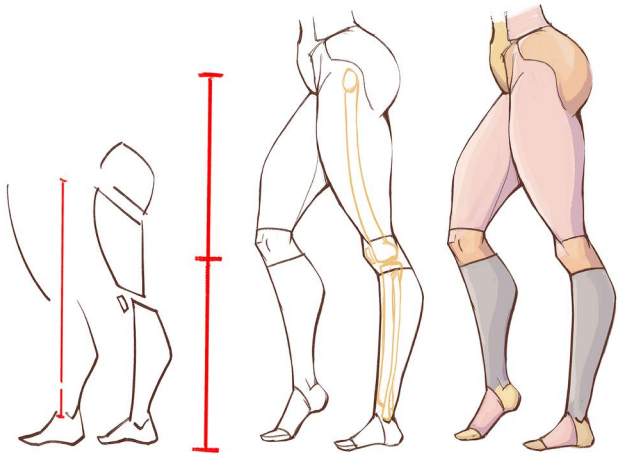












© Kouza

KOUZA TIPS

I AM NOT A DRAWING TEACHER,
I AM NOT AN ANATOMY TEACHER.

I AM SIMPLY SHARING WITH YOU TIPS AND TRICKS THAT WORK FOR ME.

I HAVE ALWAYS TAKEN A SELF-TAUGHT APPROACH TO LEARNING HOW TO DRAW.

I HAVE DISCOVERED MANY TRICKS HERE AND THERE.
I HAVE ALSO DEVELOPED MY OWN PERSONAL TECHNIQUES THROUGH MY OWN EXPLORATION AND EXPERIMENTATION.

WHAT REALLY INTERESTS ME IS TO FOLLOW AN APPROACH THAT MOVES AWAY FROM STRICTLY CLASSICAL METHODS, WHILE RESPECTING THE FUNDAMENTALS OF DRAWING.

I HOPE SOME OF THESE TECHNIQUES WILL WORK WELL FOR YOU TOO.

KOUZA.

KOUZA BOOK

DRAWING BOOK FOR BEGINNERS

TABLE OF CONTENTS

1: SIMPLIFIED SKELETON P 10

2: SIMPLIFY P 16

3: GRID 3 STEPS PROCESS P 20

4: DRAWING CONTRAPPOSTO P 50

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7: ANATOMY P 85

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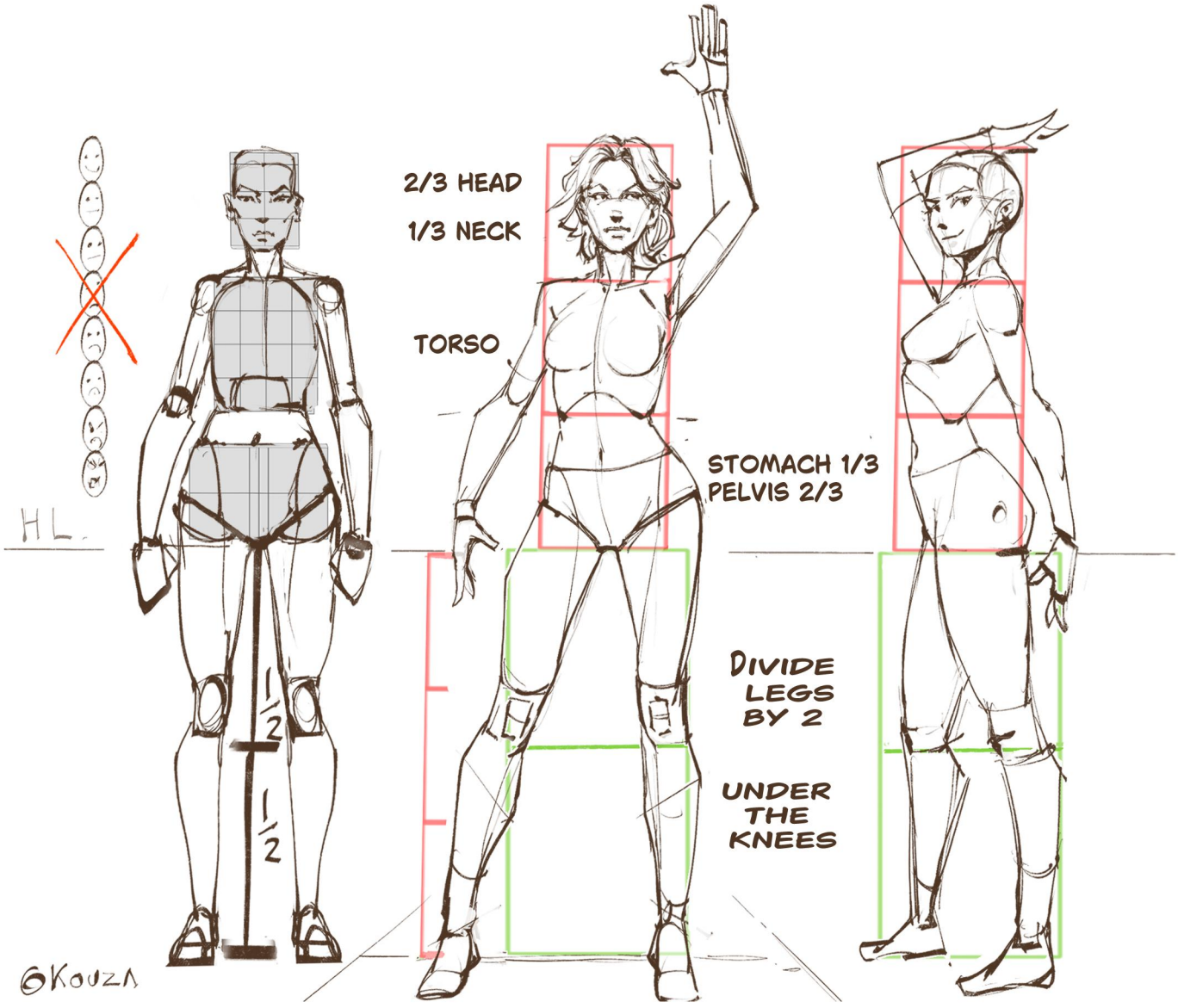
9: LINES AND CLOTHES P 179

THROUGHOUT THE PAGES OF THIS BOOK,
IF YOU SEE A QR CODE, YOU CAN SCAN IT WITH YOUR PHONE.
IT'LL LEAD YOU TO A VIDEO ON THE TOPIC IN QUESTION.
OR JUST TO SOMETHING FUN, WHO KNOWS!

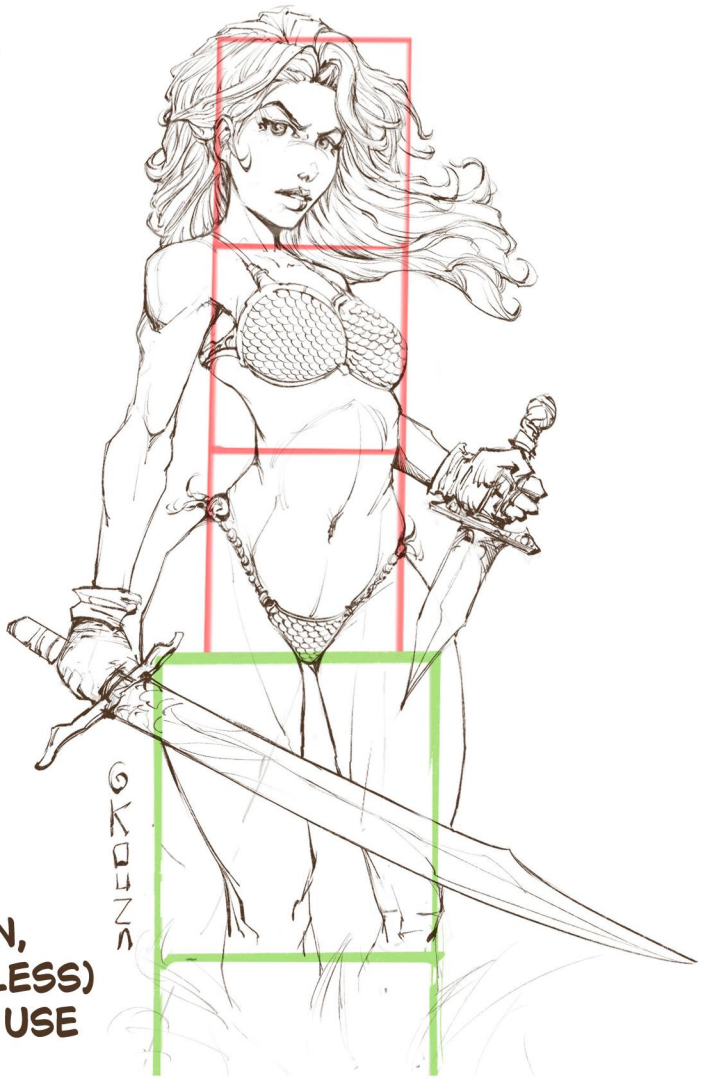
THERE ARE ABOUT 90 SHORT VIDEOS IN THIS BOOK.

IT'S IMPORTANT TO HIGHLIGHT THAT IN THIS BOOK
I WILL OFTEN USE A SIMPLIFIED SYSTEM OF PROPORTION.

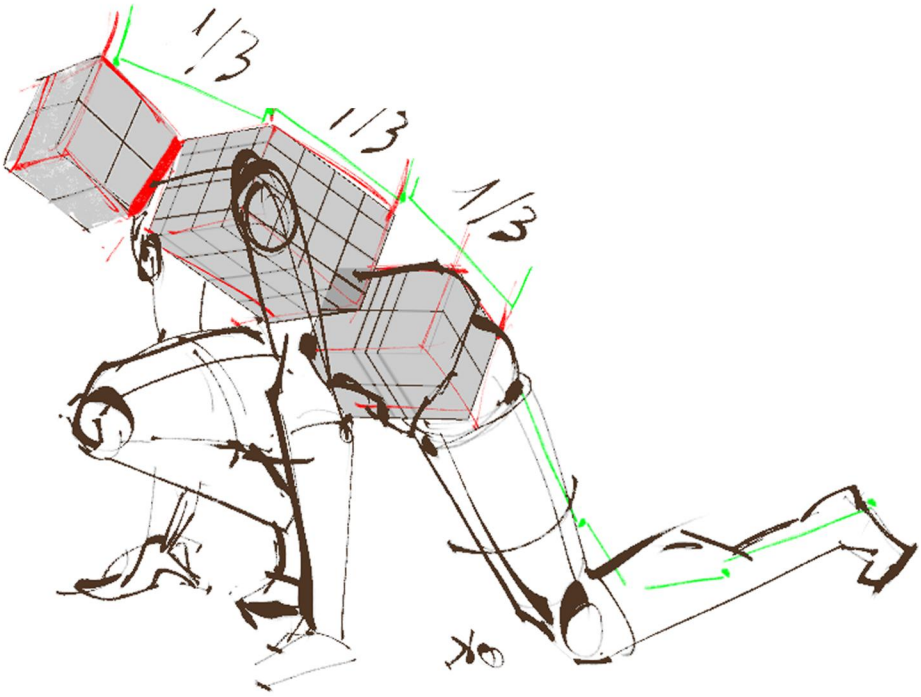
DRAW 3 BOXES, SAME SIZE (HEAD + NECK, TORSO, STOMACH + PELVIS), THEN TAKE THE SAME LENGTH AND DIVIDE IT BY 2 UNDER THE KNEES FOR THE LEGS
THAT'S IT ! :)



EX : 1) DIVIDE THE UPPER PART OF THE BODY INTO 3 PARTS: THE HEAD + NECK, TORSO, STOMACH + PELVIS



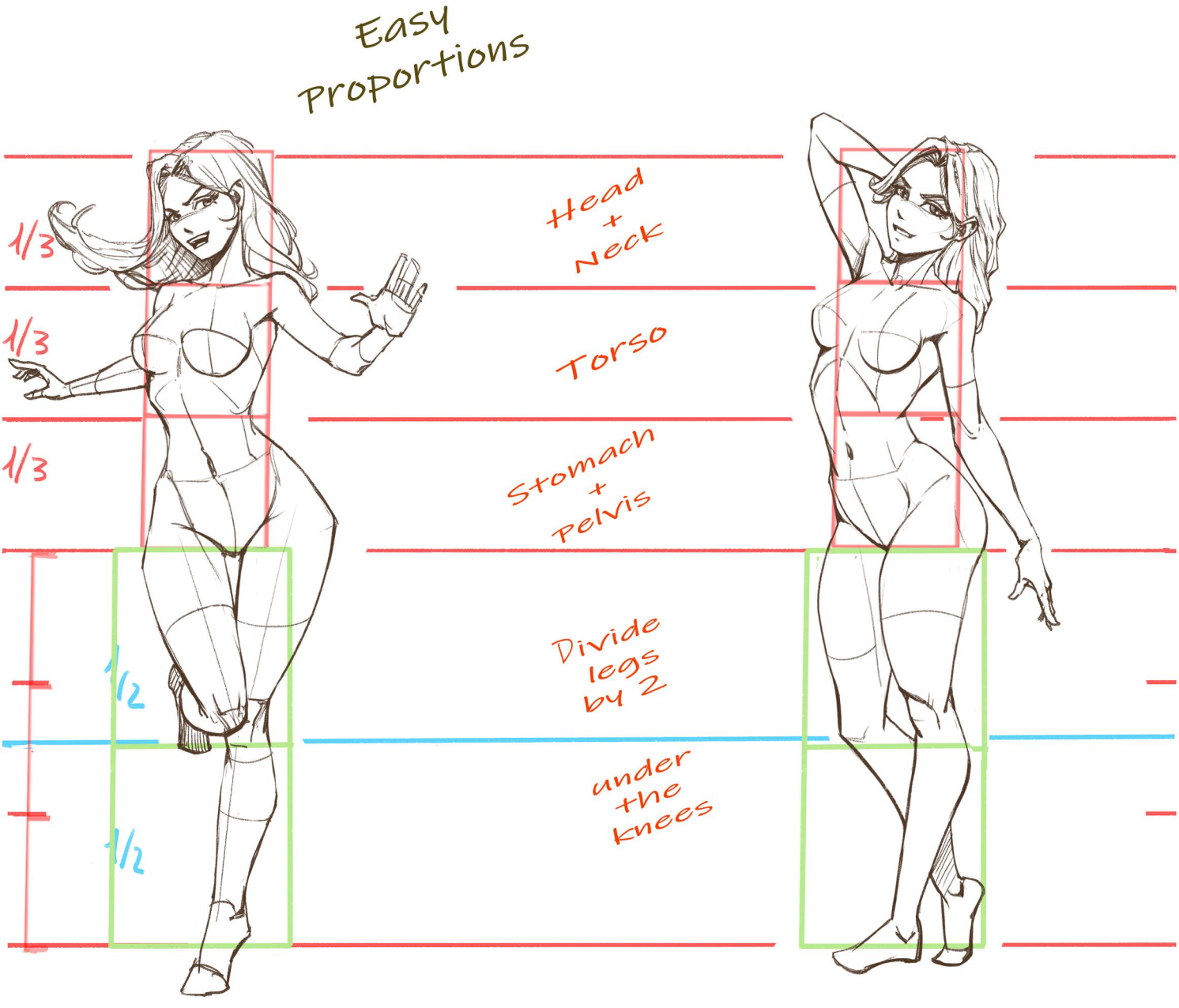
EX :2) WHEN THE BODY IS IN MOTION, YOU CAN STILL DO THIS (MORE OR LESS) IT DEPENDS ON THE POSE, YOU CAN USE THE SYSTEM SHOWN BELOW.



BELOW ARE SEVERAL PICTURES SHOWING MEN AND WOMEN USING THIS SYSTEM. I EXPLAIN IT AGAIN :)

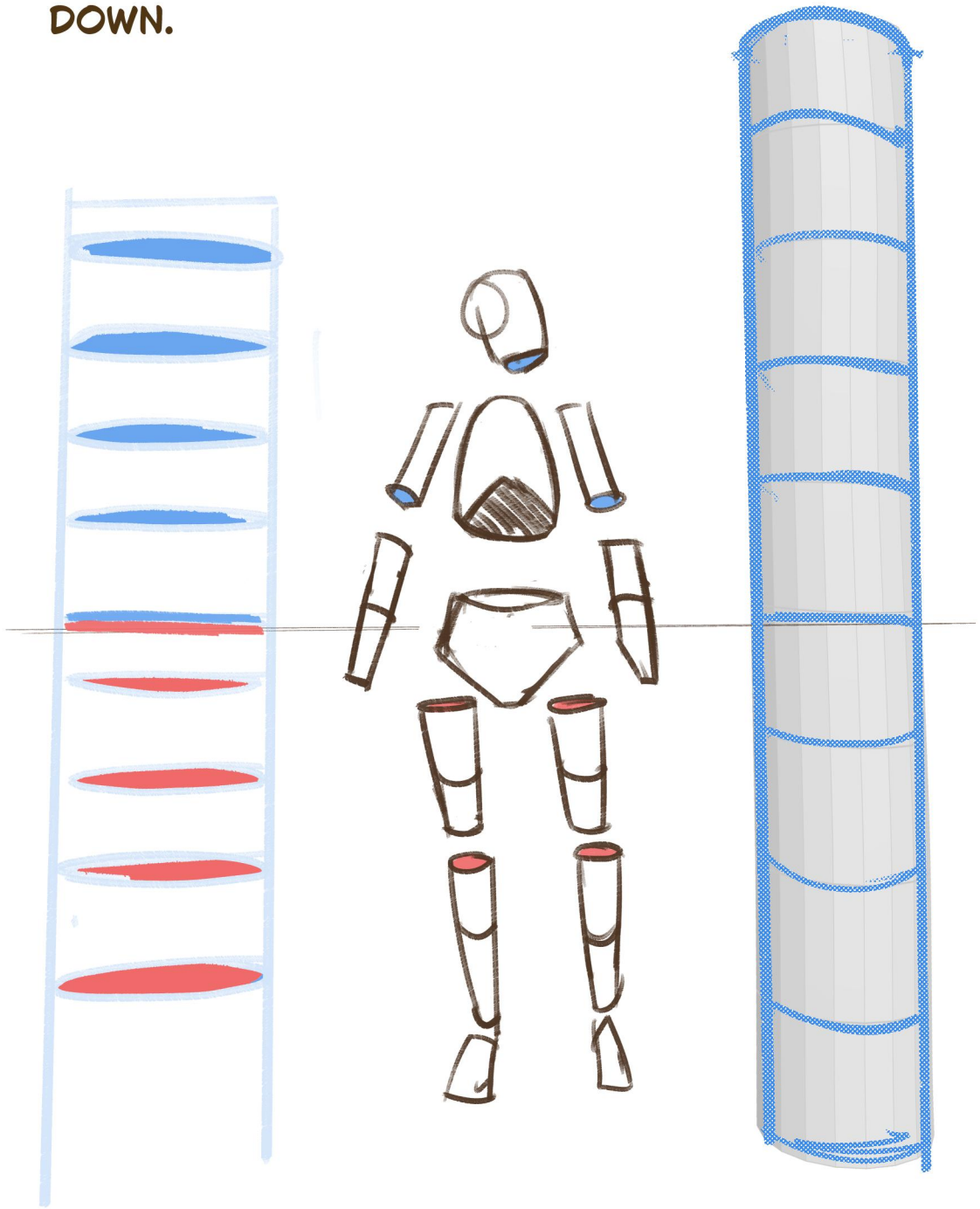
THREE BOXES FOR THE UPPER PART.

THEN TAKE THE SIZE FROM HEAD TO PELVIS, DIVIDE IT BY 2 AND YOU GET THE APPROXIMATE SIZE OF THE LEGS.

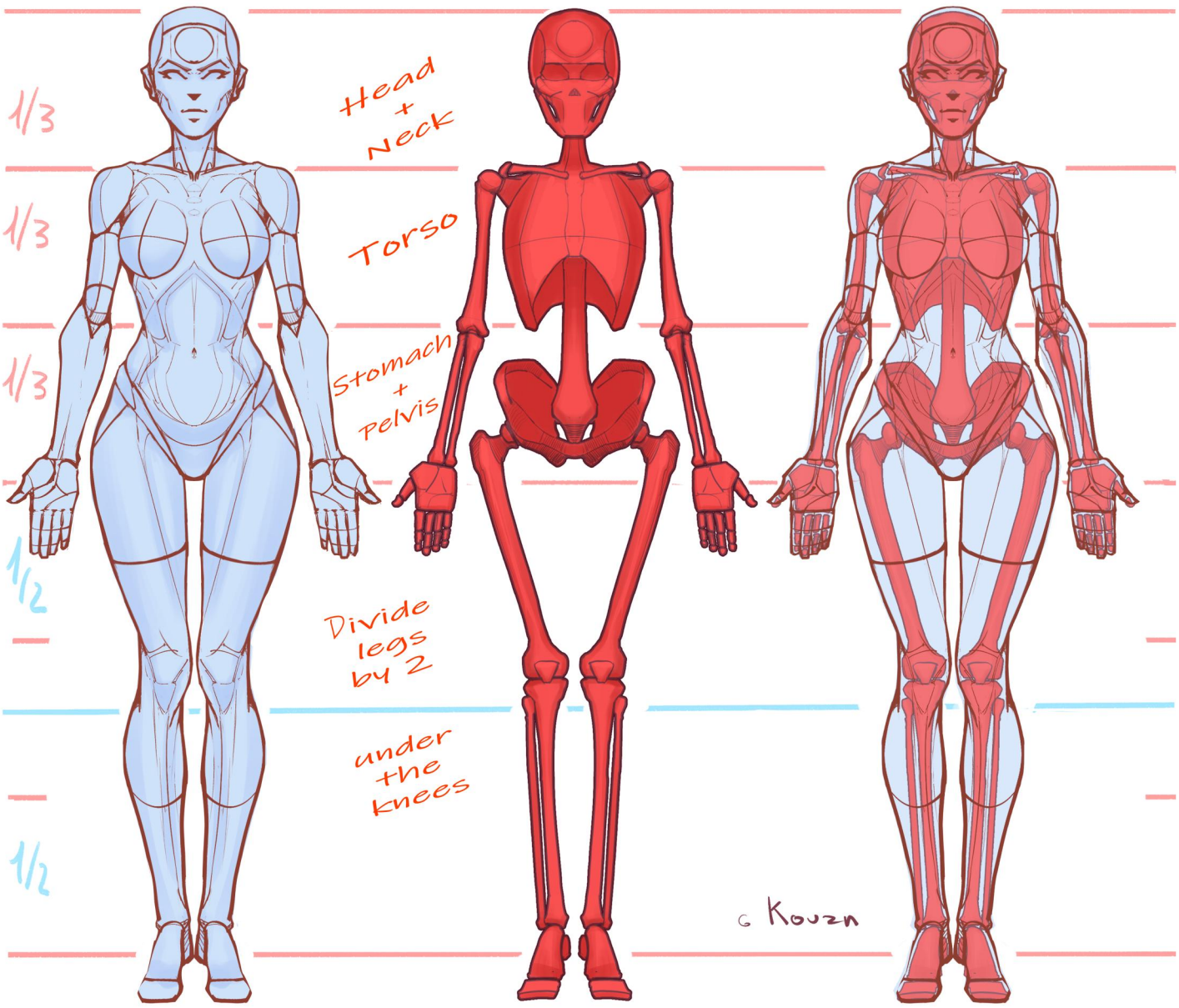


NOTE ON PERSPECTIVE

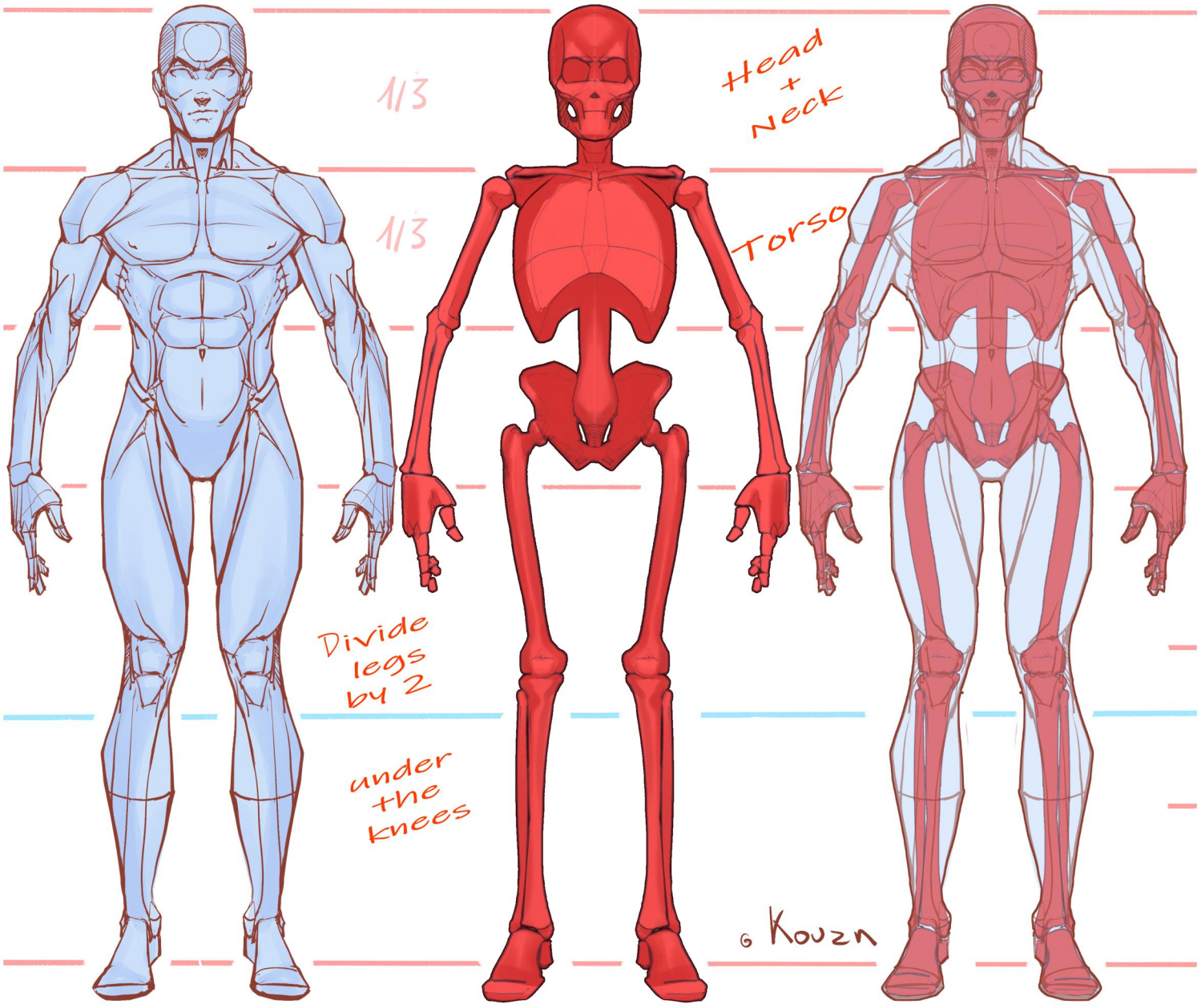
FOR THESE TUTORIALS I AM AVOIDING COMPLICATED PERSPECTIVE. IN THE FOLLOWING EXAMPLES THE HORIZON LINE IS AT ABOUT HIP HEIGHT, EVERYTHING ABOVE POINTS UP, EVERYTHING BELOW POINTS DOWN.



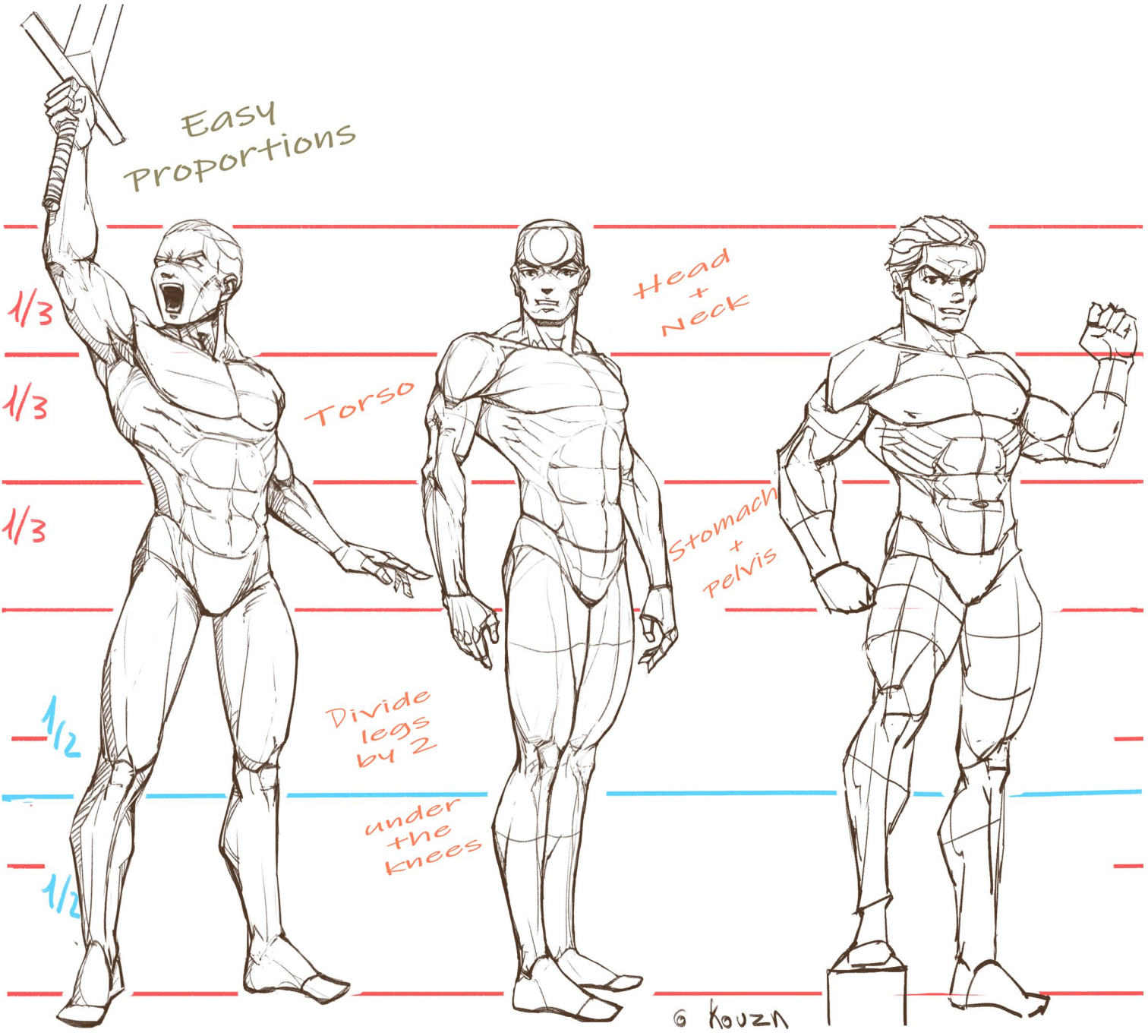
SIMPLIFIED SKELETON + BASIC SHAPES



MALE SIMPLIFIED SKELETON + BASIC SHAPES

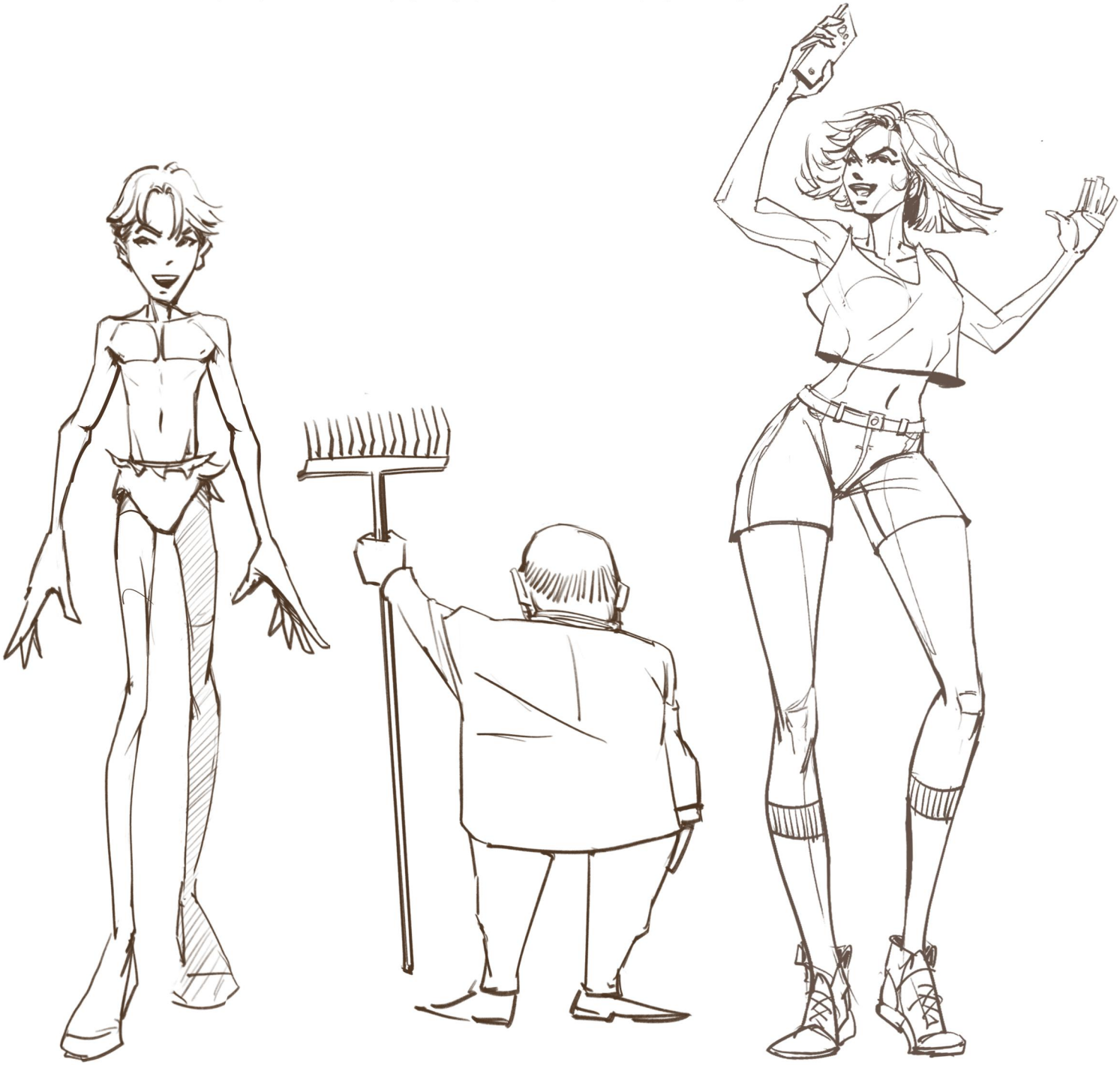


THESE ARE THE GENERAL PROPORTIONS.
OF COURSE, YOU DON'T HAVE TO FOLLOW THEM TO THE LETTER.
IN REAL LIFE, SOME PEOPLE HAVE LONGER LEGS OR
A SMALLER HEAD
BUT IT'S IMPORTANT THAT YOU GET USED TO STANDARD
PROPORTIONS BEFORE EXPLORING VARIATIONS.
ONCE YOU HAVE MASTERED THEM, YOU CAN PLAY WITH

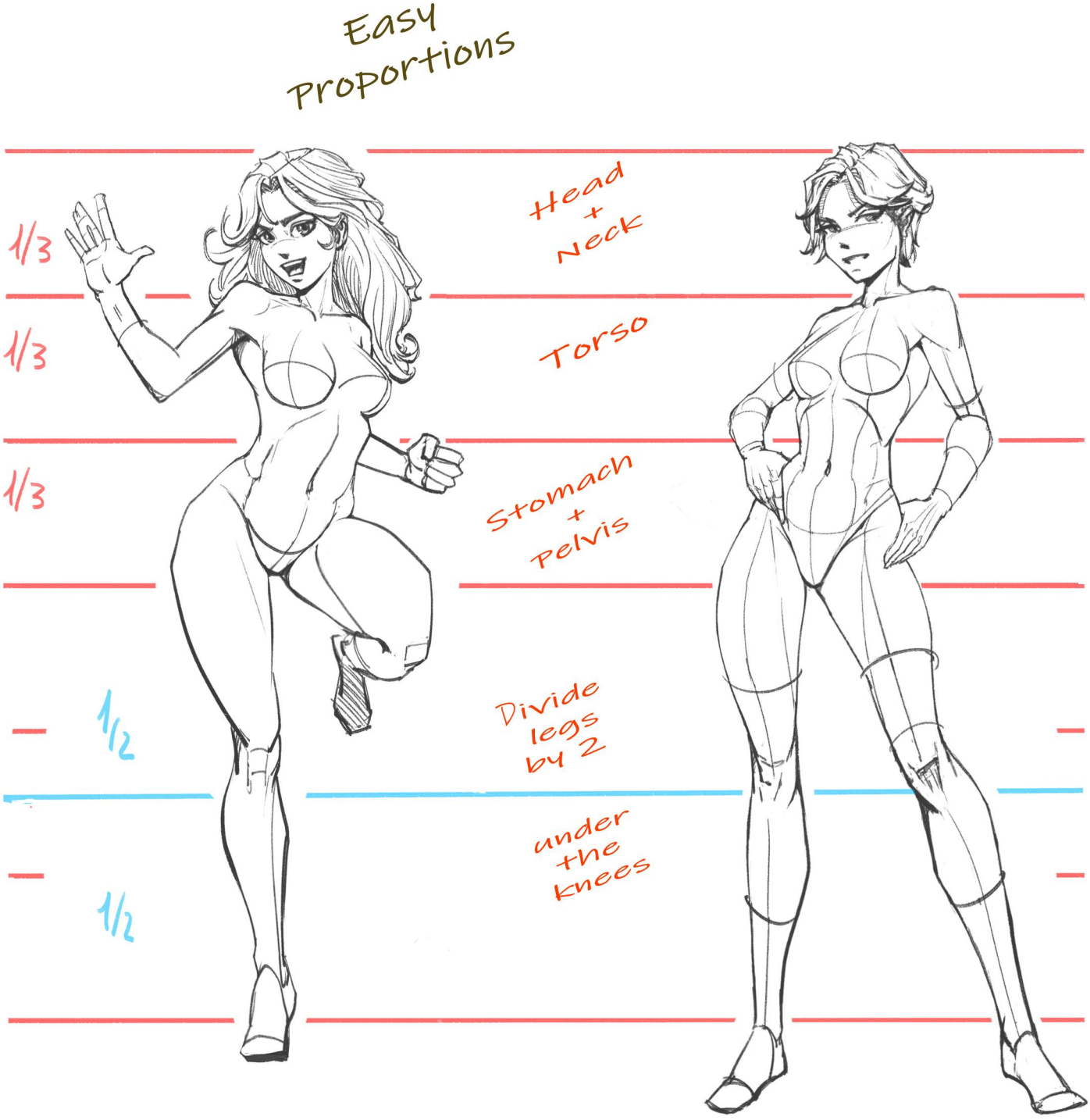


NOTES ON PROPORTIONS

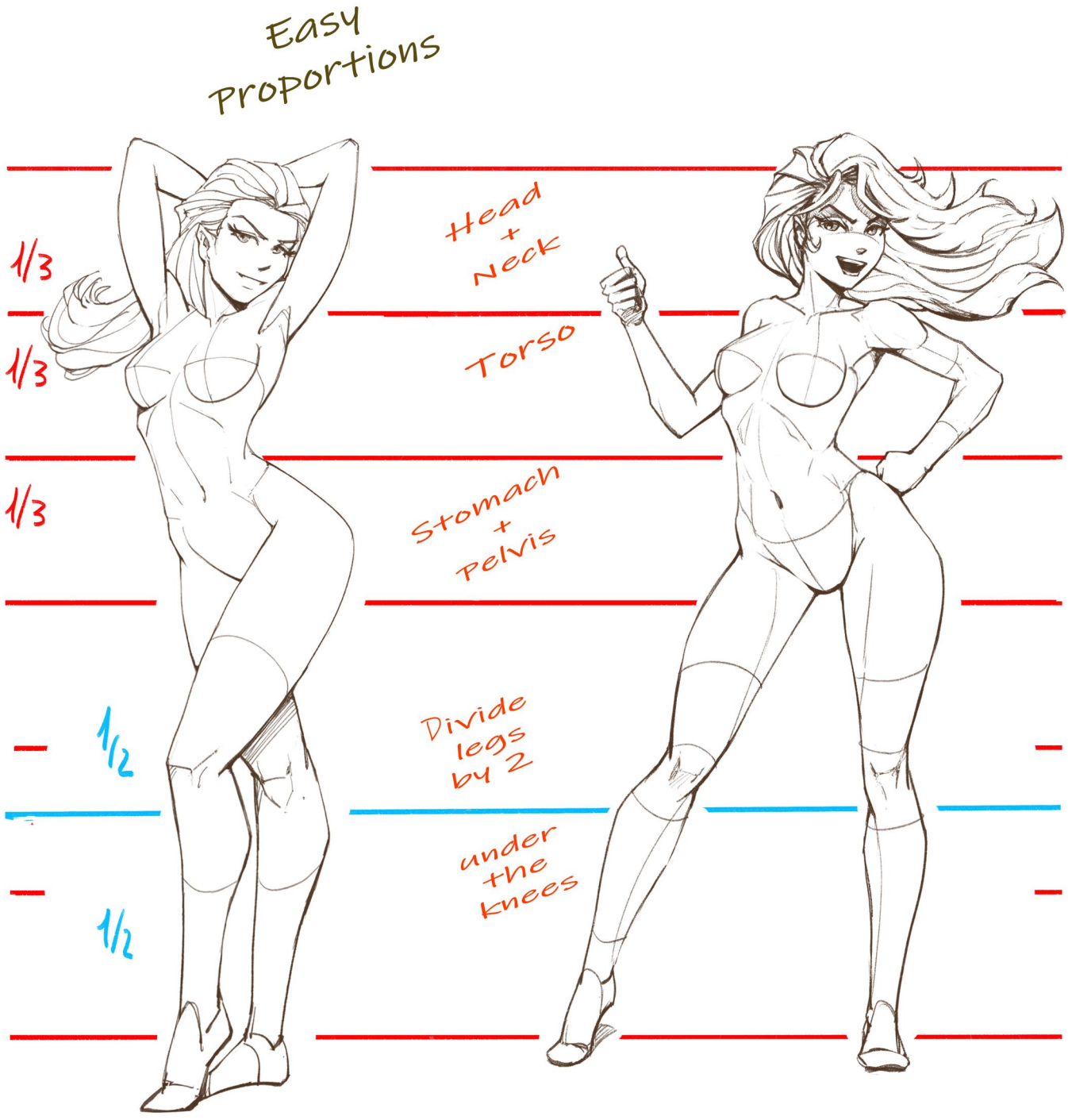
PLAYING WITH PROPORTIONS.
IT'S FUN AND WE FIND IT A LOT IN COMICS AND MANGAS.
BUT FOR THIS BOOK, TO KEEP IT SIMPLE
I WILL ONLY DO STANDARD PROPORTIONS.



IF YOU TAKE A CLOSE LOOK AT THE TWO EXAMPLES BELOW YOU'LL NOTICE THAT I'VE TAKEN (VERY FEW) LIBERTIES WITH THE LENGTH OF THE LEGS, BUT THE DRAWING IS STILL MORE OR LESS HARMONIOUS.

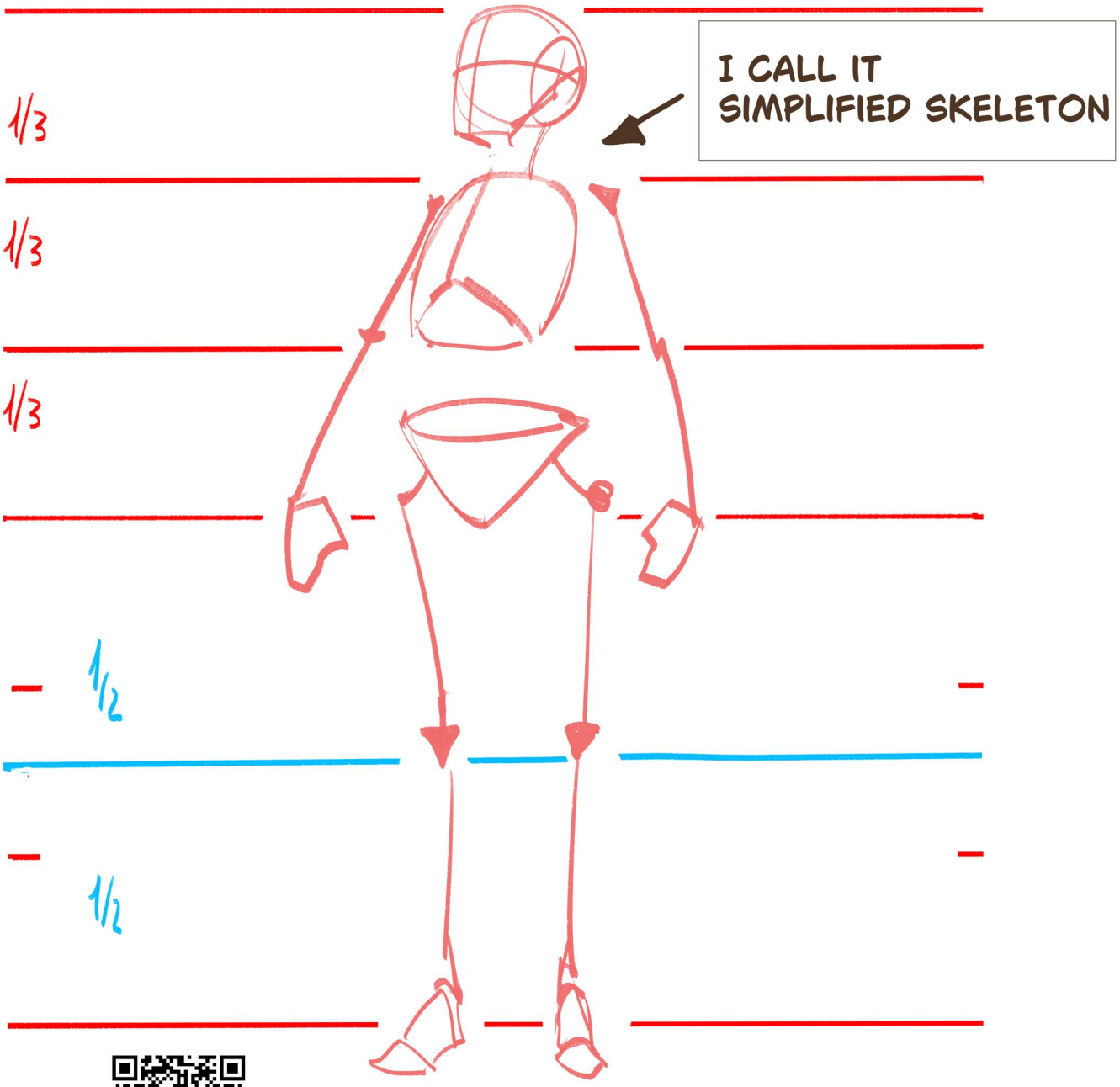


THE CHARACTER ON THE LEFT HAS SLIGHTLY LONGER LEGS THAN THE ONE ON THE RIGHT. IT'S HARDLY NOTICEABLE BUT IT'S ENTIRELY UP TO YOU!



SIMPLIFIED SKELETON

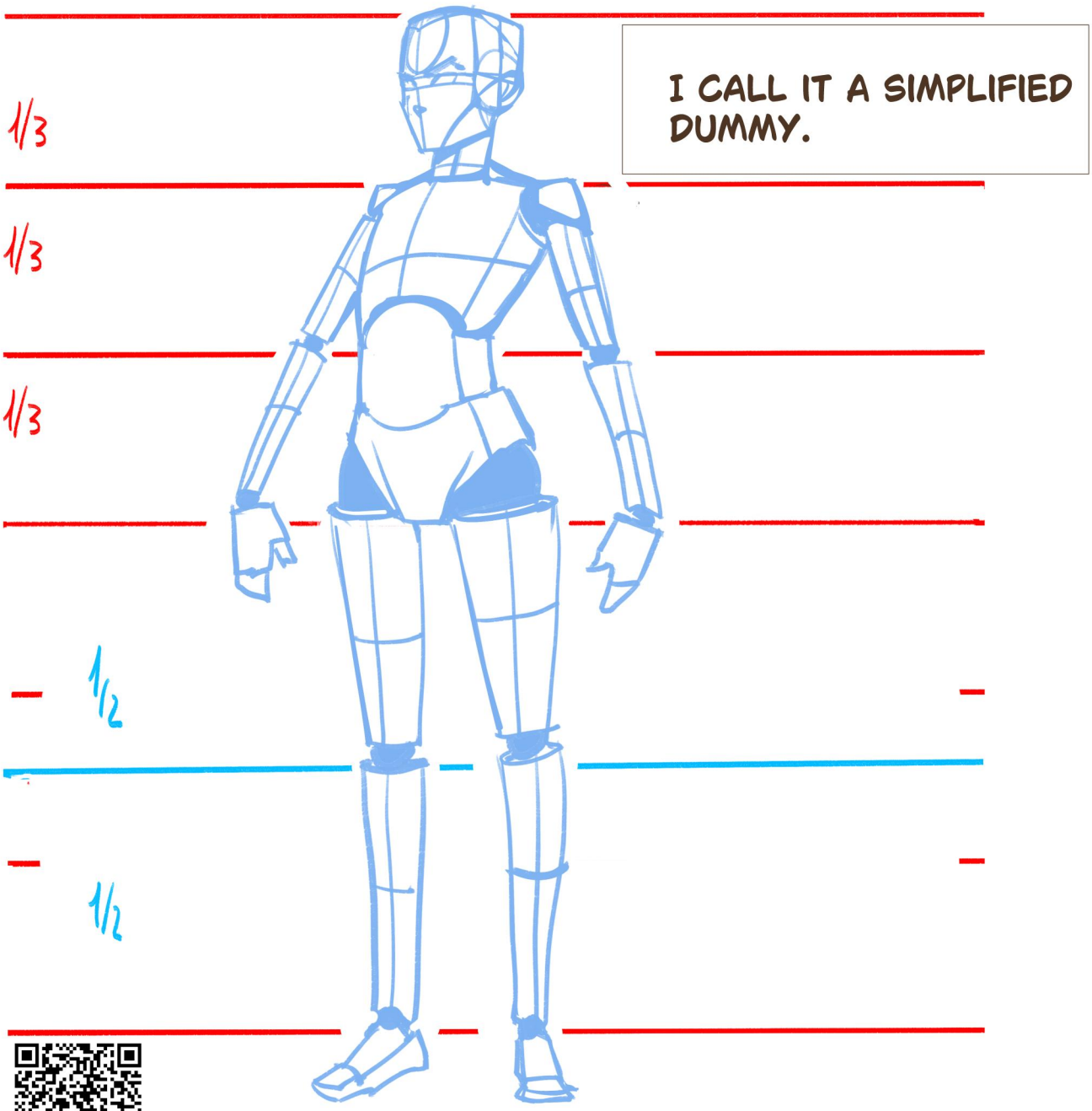
SIMPLIFY: THE TECHNIQUE OF SIMPLIFYING THE DRAWN HUMAN BODY CONSISTS IN BREAKING DOWN ANATOMICAL COMPLEXITY INTO INTO SIMPLE, EASY GEOMETRIC SHAPES. THIS METHOD WILL HELP YOU GET THE PROPORTION RIGHT BEFORE MOVING ON TO THE DETAILS.



VIDEO LINK

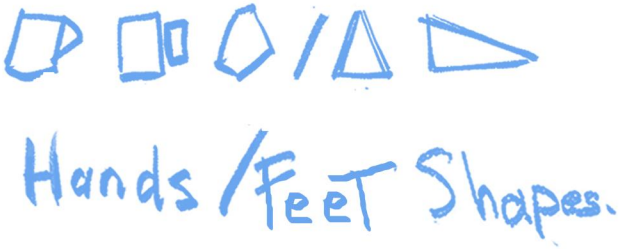
SIMPLIFIED DUMMY.

AFTER CREATING THE SIMPLIFIED SKELETON, THE SECOND STEP IS TO FLESH OUT A LITTLE MORE VOLUME, USING SIMPLE SHAPES: BOXES FOR THE TORSO AND PELVIS, TUBES FOR THE ARMS AND LEGS, A SIMPLIFIED HEAD

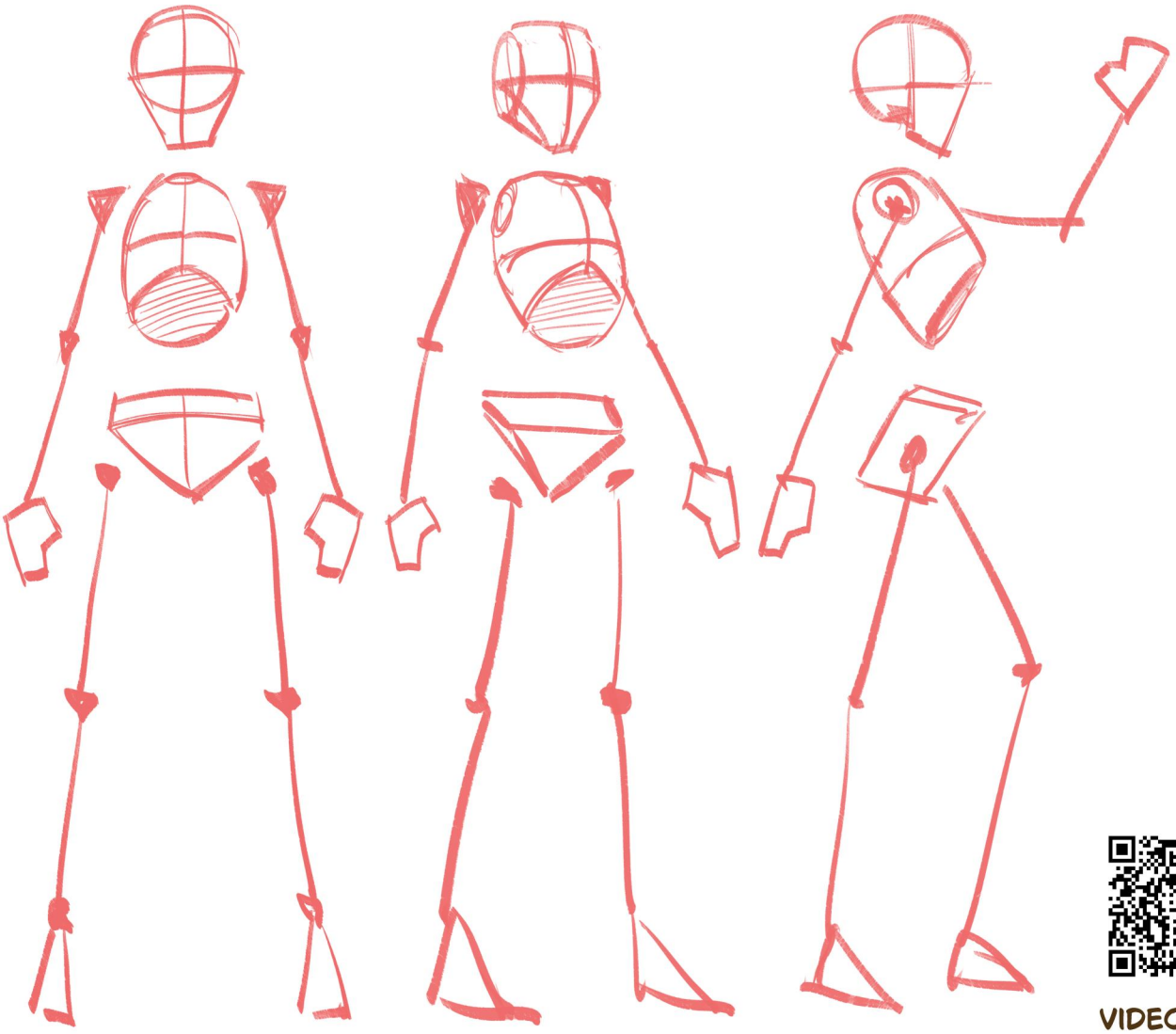


VIDEO LINK

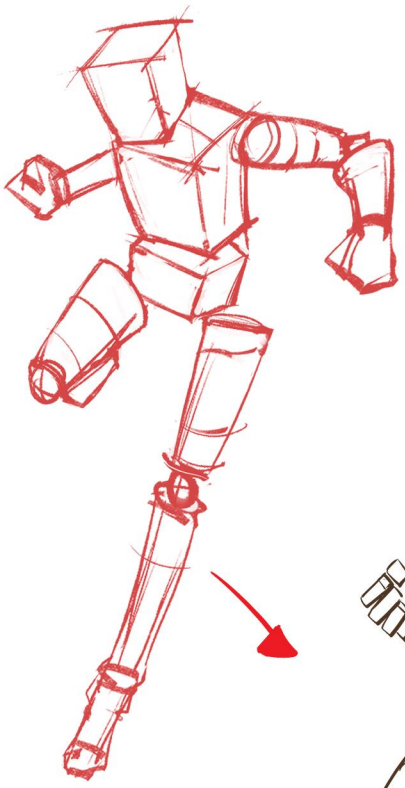
SIMPLIFIED SKELETON SHAPES

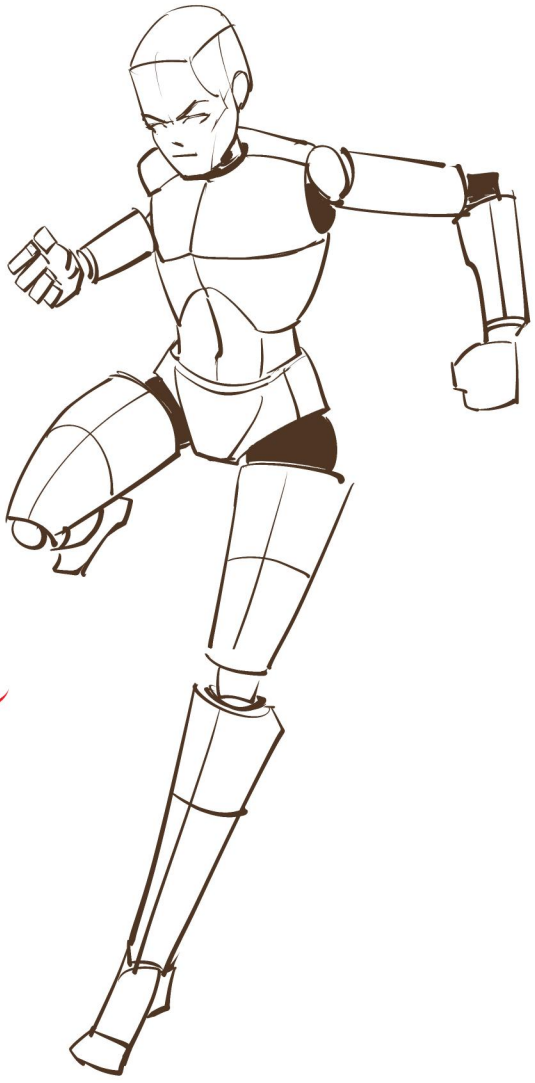


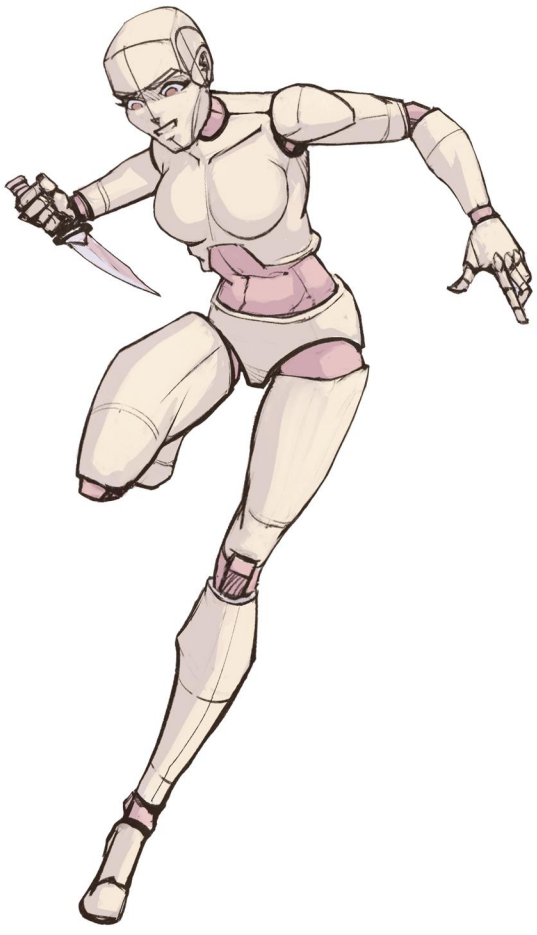
Static poses



VIDEO LINK







Kouzn

HERE, I USED A SMALL MANNEQUIN, A KIND OF ARTICULATED DOLL THAT CAN BE EASILY PURCHASED ONLINE FOR A VARIETY OF PRICES.
THIS ONE IS CALLED BODY KUN FOR THE MALE MODEL, AND BODY CHAN FOR THE FEMALE MODEL.
HERE I USED SIMPLE GEOMETRIC SHAPES AGAIN.

VIDEO LINK

THE GRID

WE WILL USE IT A LOT IN THE FOLLOWING PAGES I LEAVE THIS ONE BLANK SO THAT YOU CAN COPY IF YOU WANT.

Easy Proportions

1/3 Head + Neck

1/3 Torso

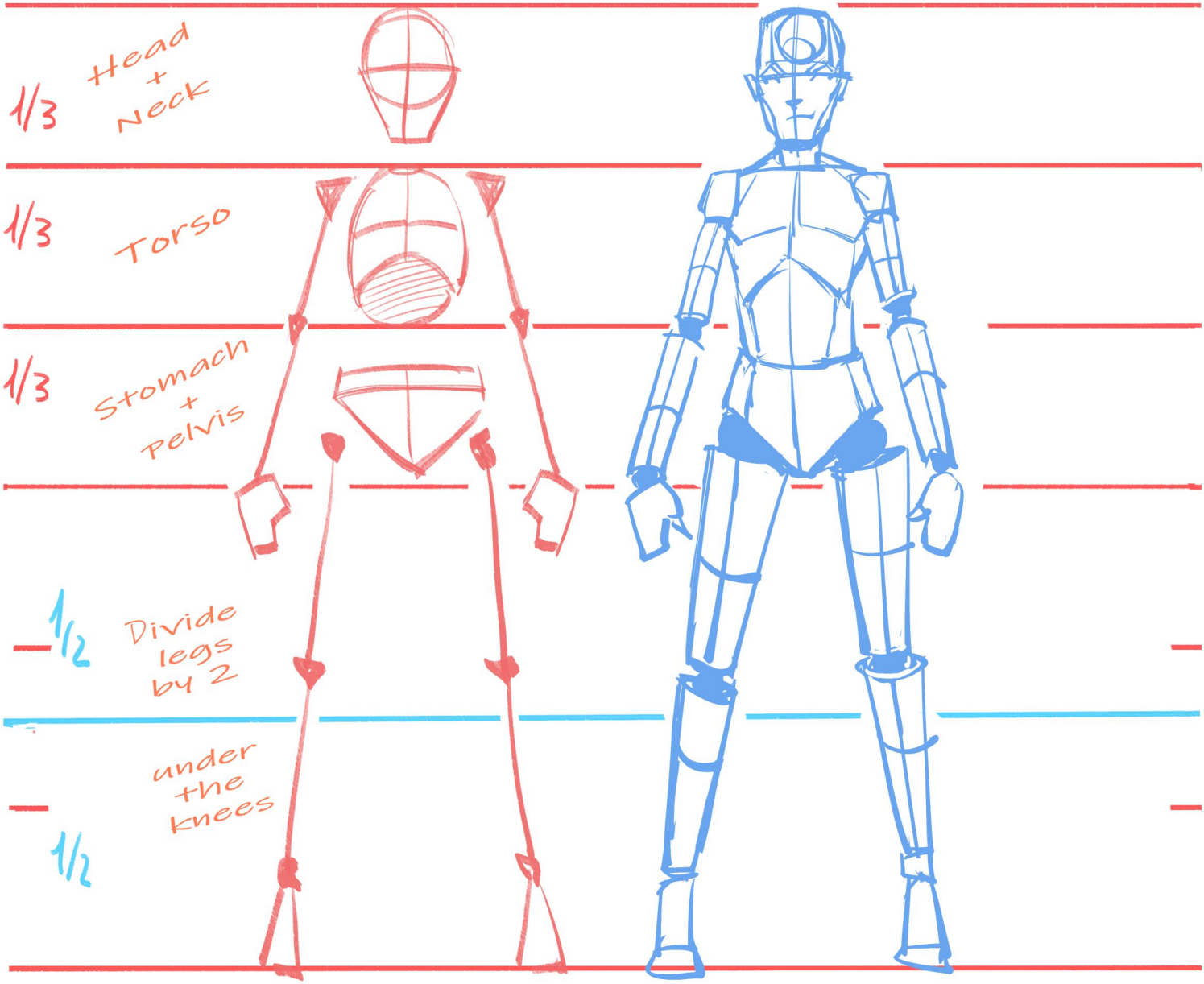
1/3 Stomach + Pelvis

1/2 Divide legs by 2

1/2 under the knees

THE GRID

Easy Proportions



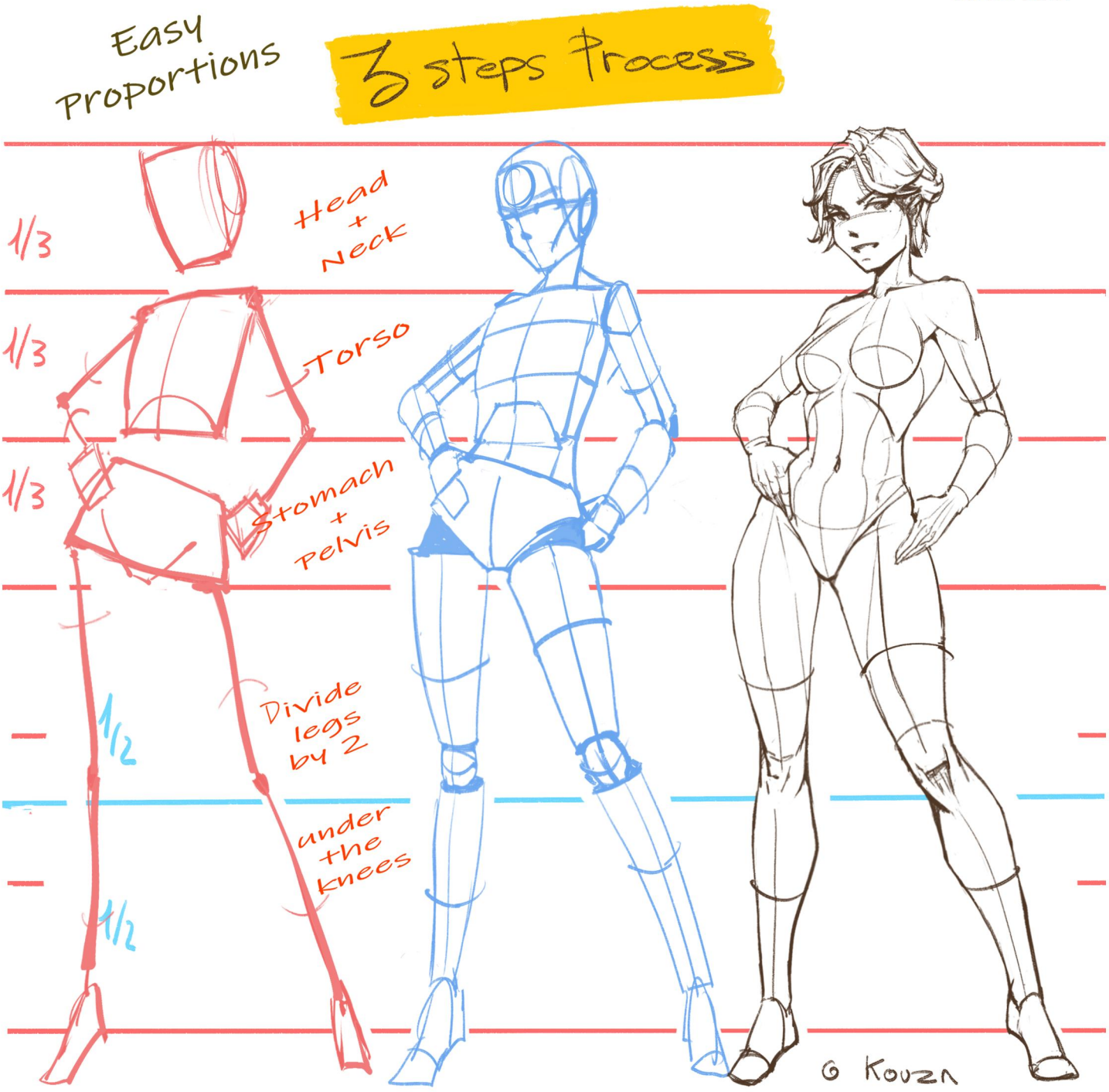
VIDEO LINK

SIMPLIFY + EASY PROPORTION

ON THIS DIAGRAM, YOU CAN SEE THAT I USE THE EASY PROPORTIONS SYSTEM AS WELL AS A SYSTEM OF CHARACTER SIMPLIFICATION...
YOU CAN FOLLOW ALL THE STEPS BELOW.

I INVITE YOU TO COPY THIS GRID, SO THAT YOU CAN DRAW SIMPLE VOLUMES YOURSELF AND PRACTICE OVER AND OVER AGAIN.
DON'T WORRY, OVER TIME, YOU WON'T NEED THIS ANYMORE BUT IT CAN STILL COME IN HANDY.

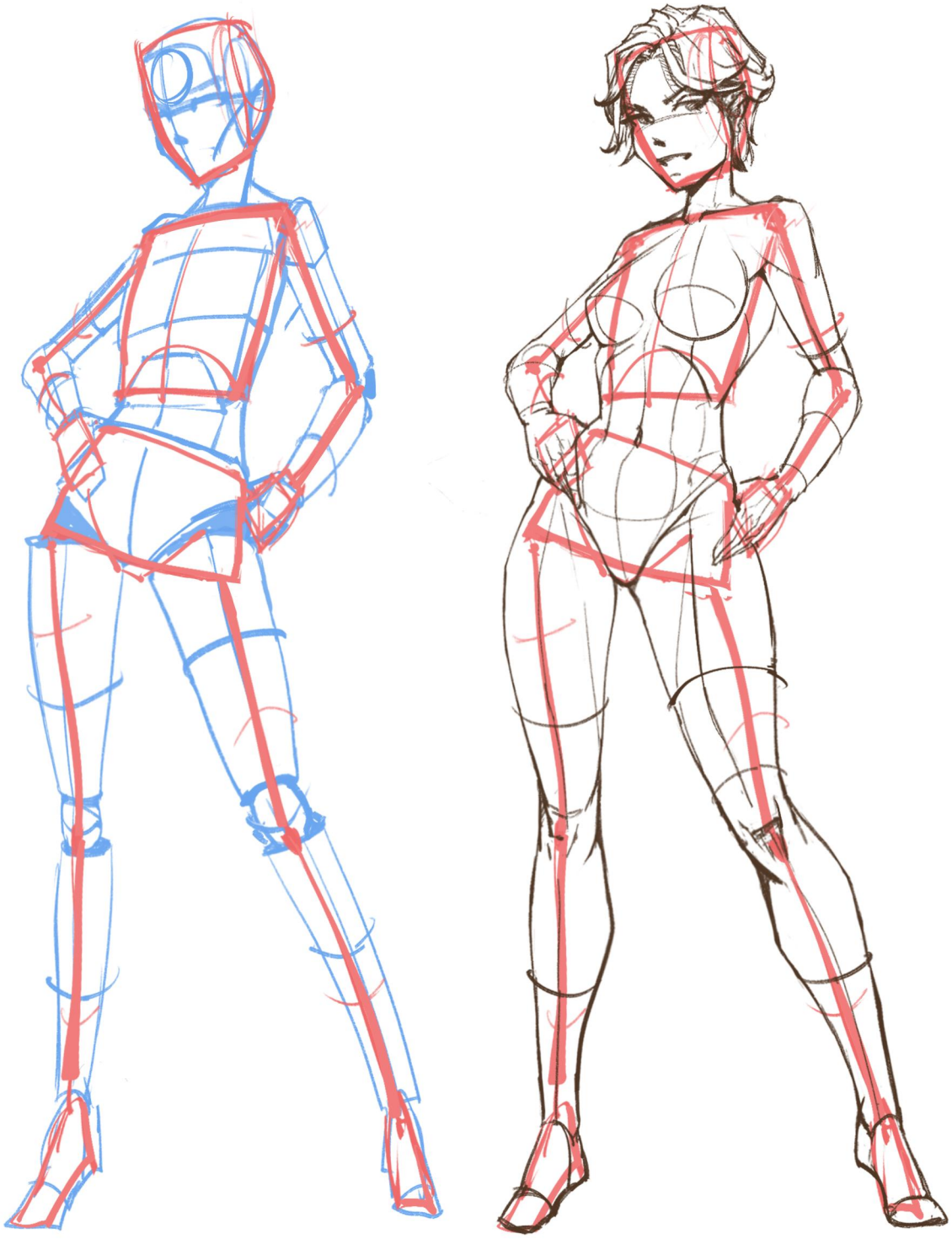
VIDEO LINK



STEPS OVERLAY

STATE OVERLAY VIDEOS ARE DIFFERENT FROM STEP BY STEP TIMELAPSES.

VIDEO LINK



STEPS BY STEPS

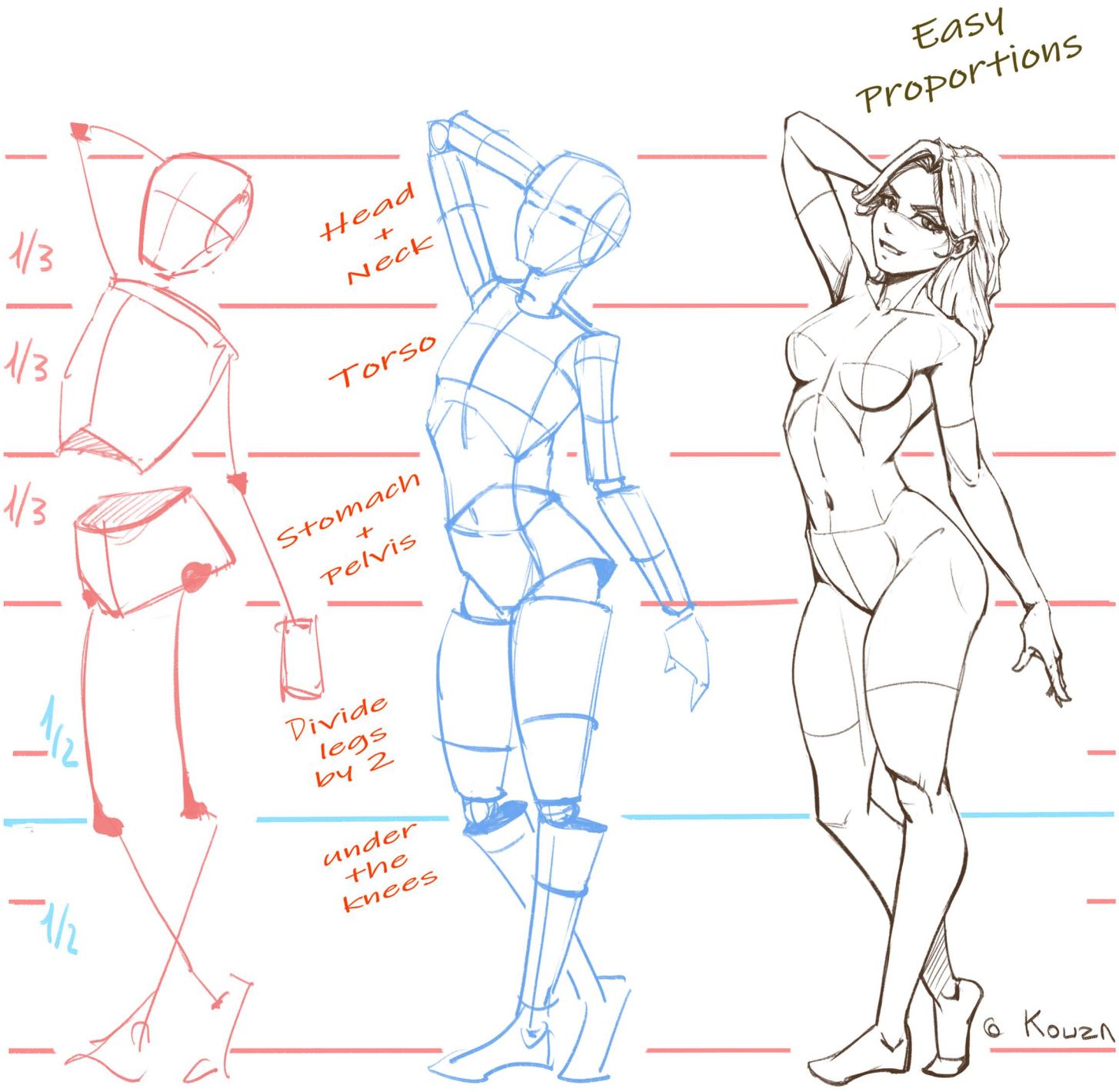
VIDEO LINK

STEP-BY-STEP DRAWING:
BELOW, YOU CAN SEE HOW I PROCEED

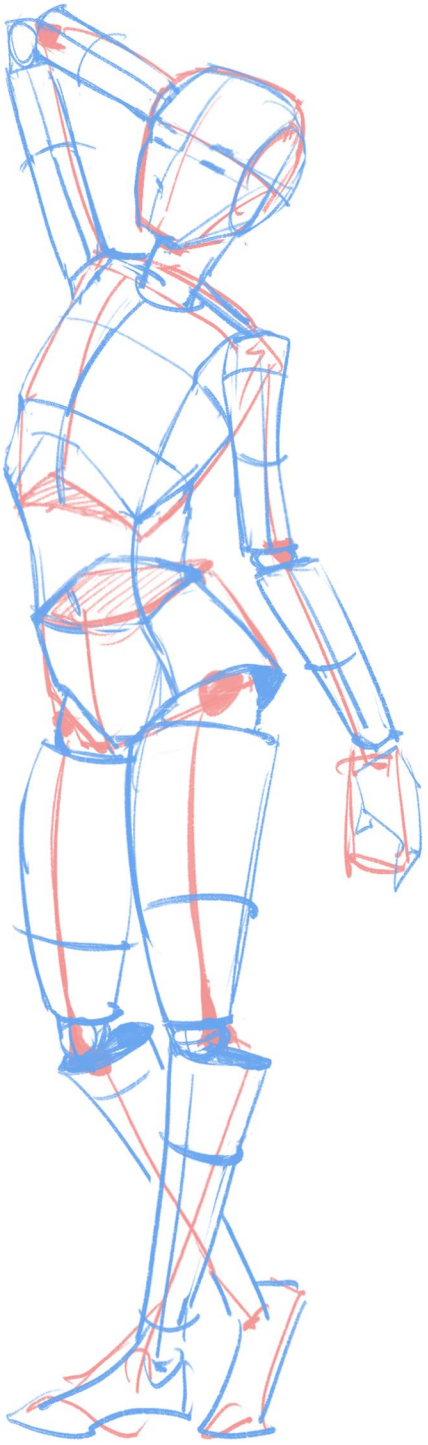
1) SIMPLE VOLUMES WITH SIMPLE SHAPES (RED)

2) A SYSTEM OF BOXES WITH SPHERES FOR THE JOINTS (BLUE)

3) THE FINAL DRAWING.



STEPS OVERLAY



VIDEO LINK

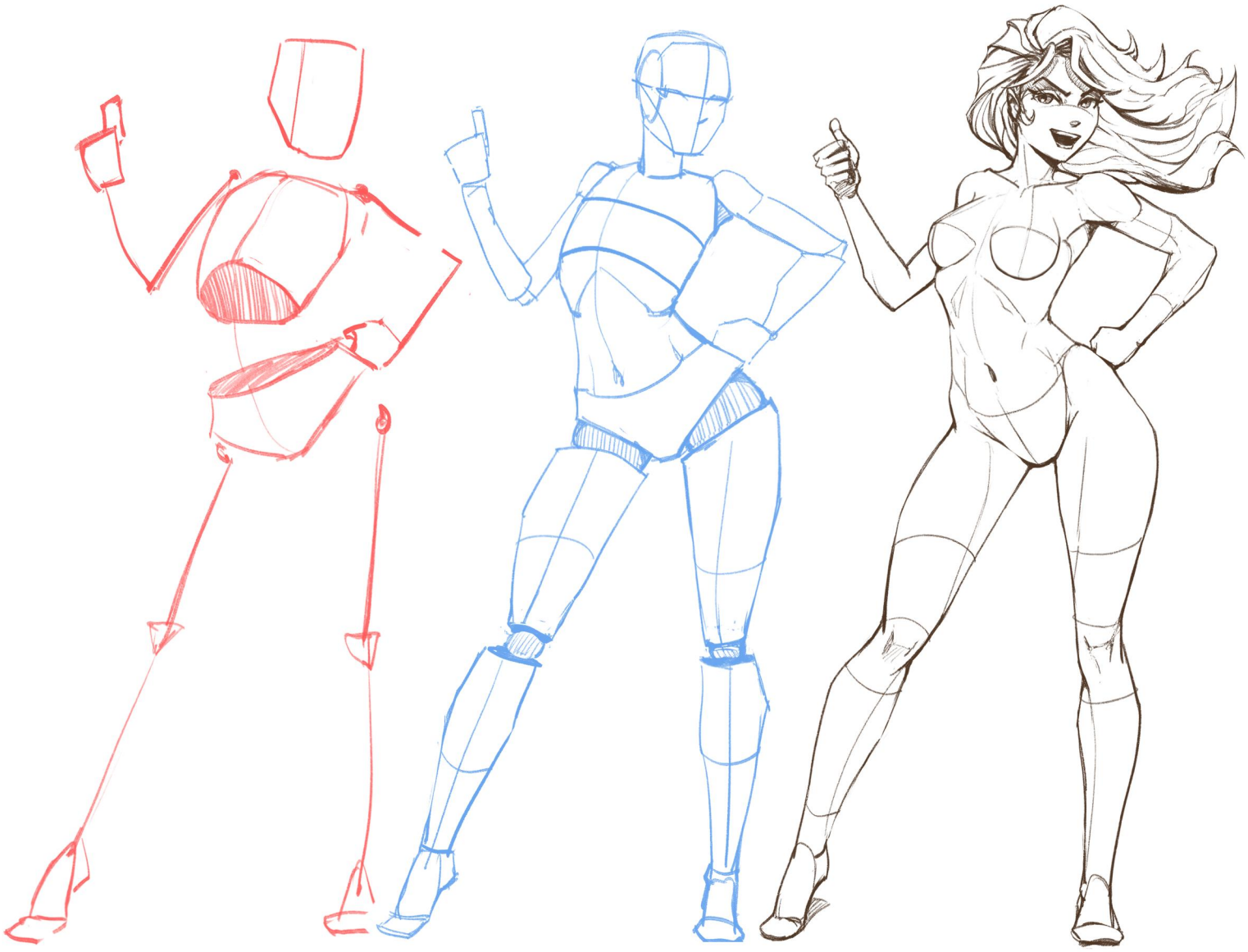
STEPS BY STEPS

STEP-BY-STEP DRAWING:
BELOW, YOU CAN SEE HOW I PROCEED

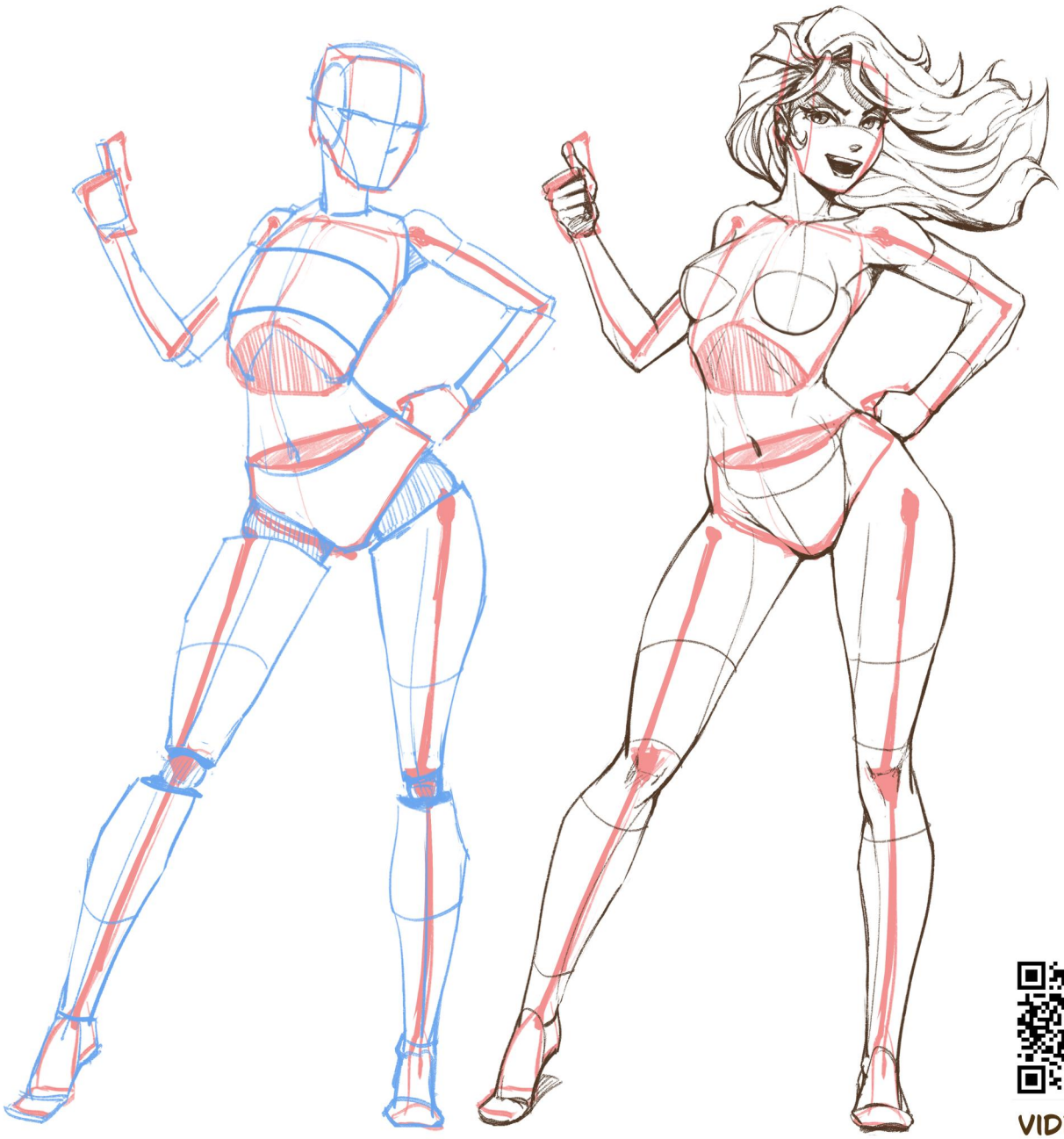
1) SIMPLE VOLUMES WITH SIMPLE SHAPE (RED)

2) A SYSTEM OF BOXES WITH SPHERES FOR THE JOINTS (BLUE)

3) THE FINAL DRAWING.
DON'T WORRY, WE'LL GO OVER ALL OF THIS IN DETAIL LATER.



STEPS OVERLAY



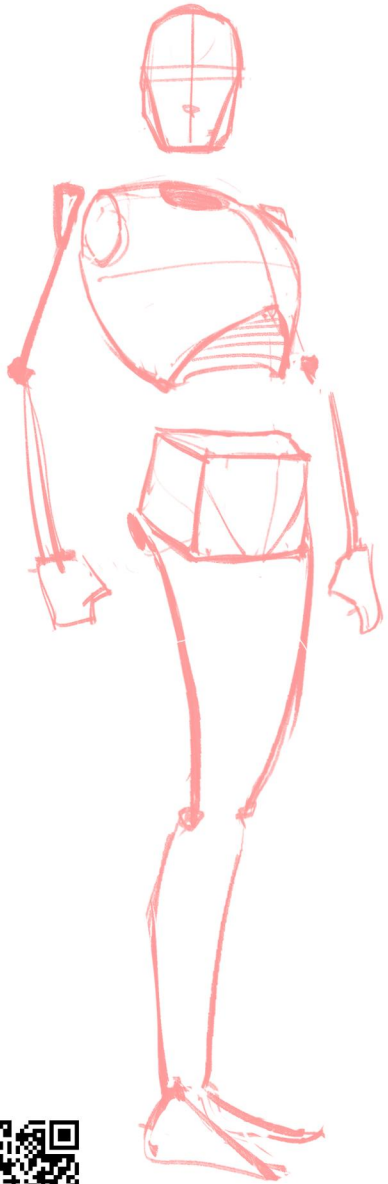
VIDEO LINK

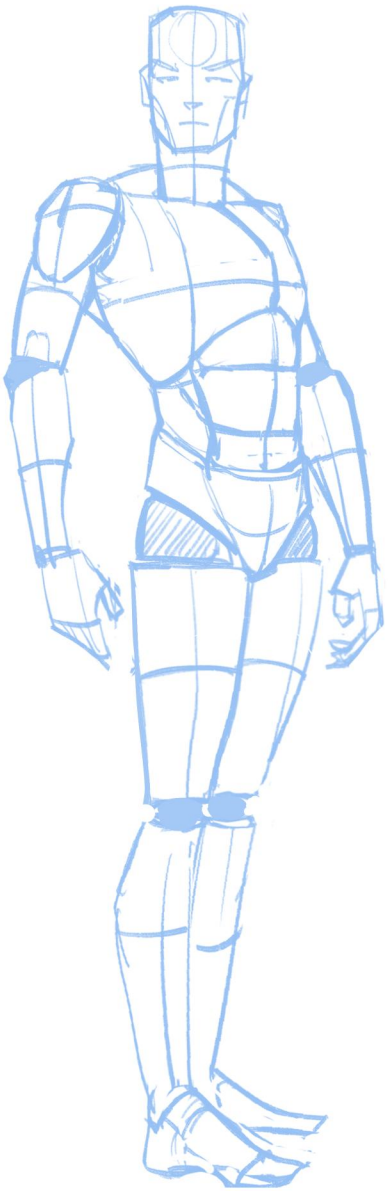
IN THIS EXAMPLE, YOU CAN SEE THE MALE MODEL WITH A KIND OF BARREL FOR THE TORSO AND A SIMPLE BOX FOR THE PELVIS.

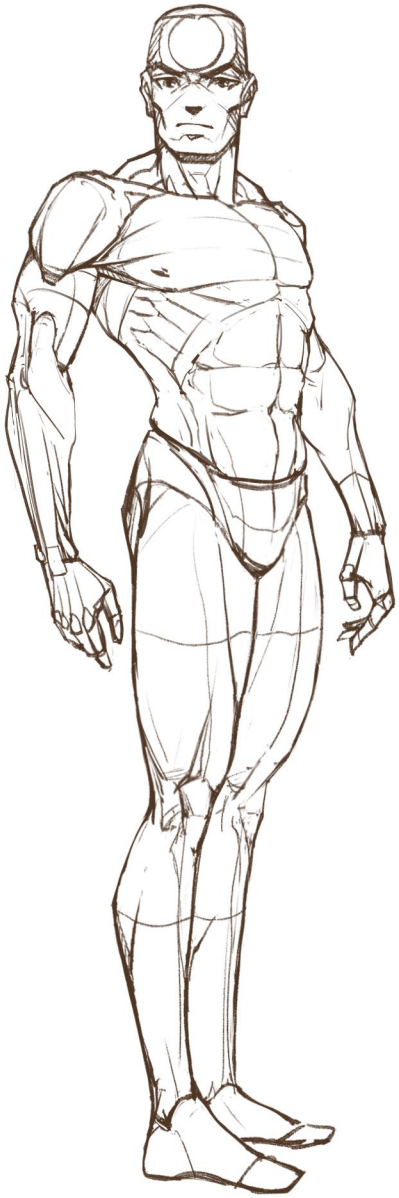
HE MALE FIGURE IS TALLER AND MORE
SLENDER THAN IT IS BIG.

IN STEP 2, YOU DRAW A MANNEQUIN WITH TUBES FOR THE LEGS AND SPHERES FOR THE JOINTS, LIKE AN ARTICULATED DOLL.

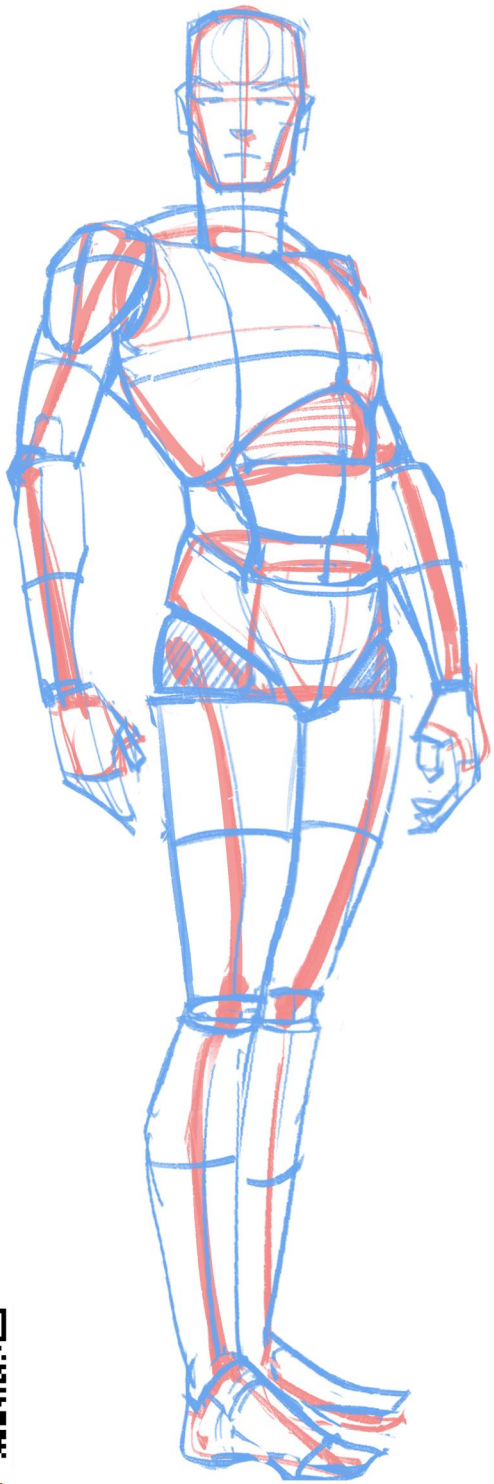
IN STEP 3 YOU ROUND OFF THE DRAWING FOR THE FINAL RESULT.

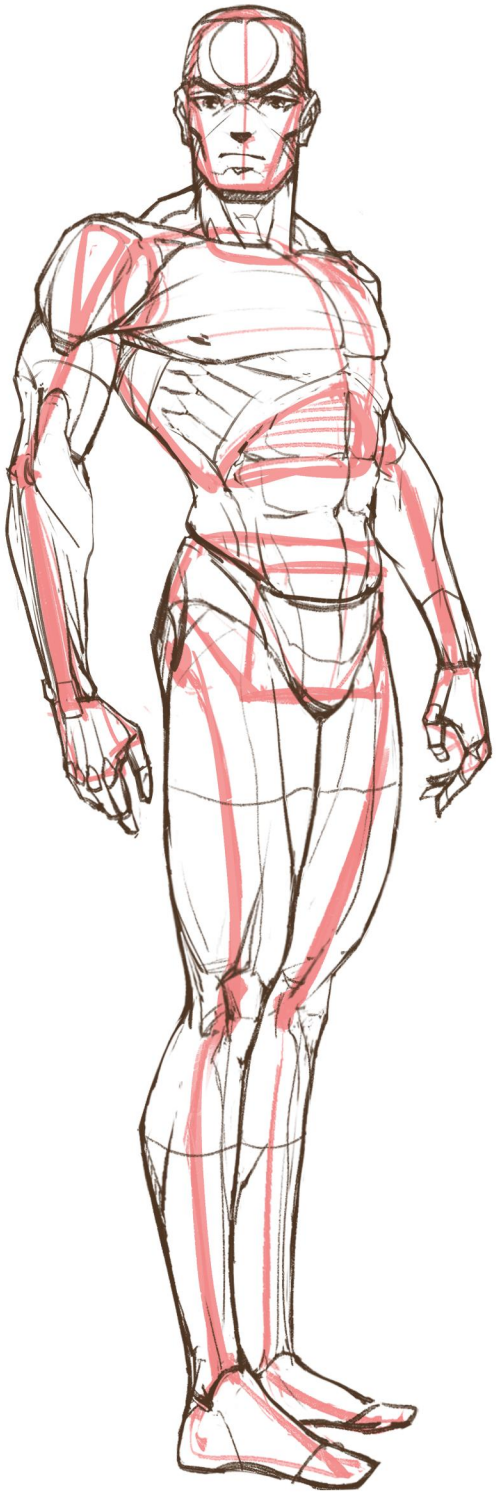






STEPS OVERLAY

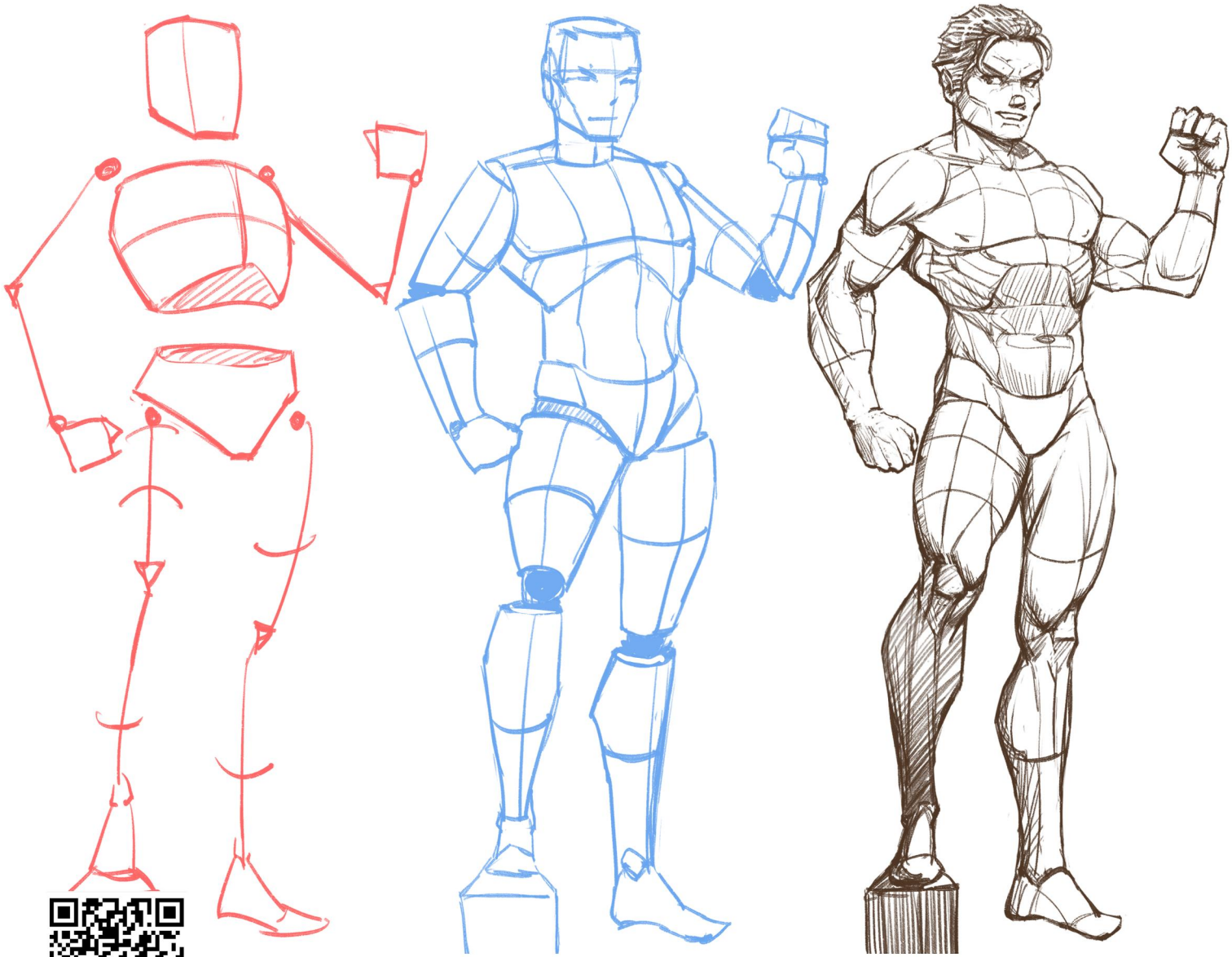




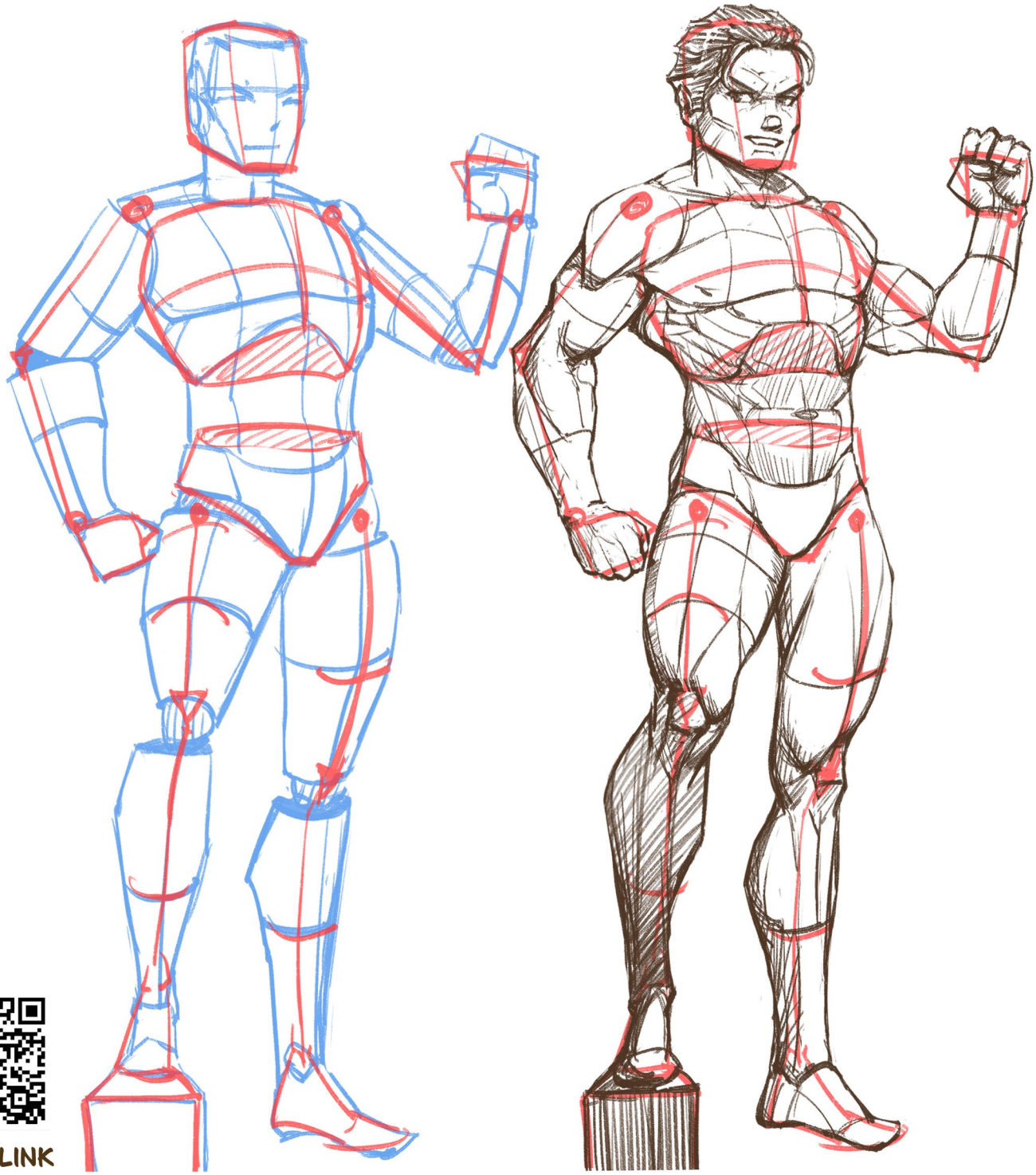
VIDEO LINK

ALWAYS THE SAME APPROACH.

THE MALE FIGURE HERE IS MUCH THICKER TO SUGGEST MUSCULAR STRENGTH.

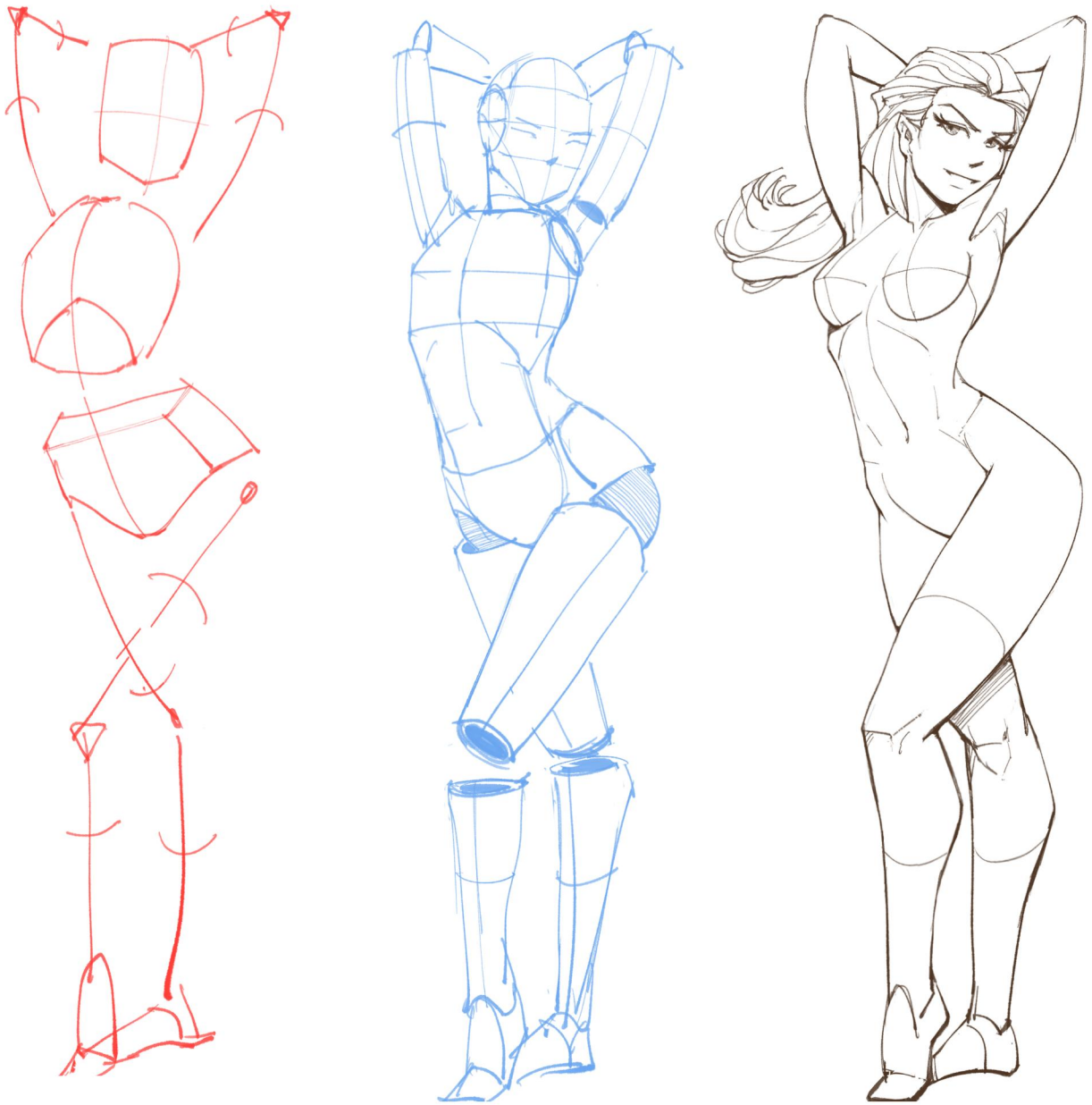


STEPS OVERLAY



VIDEO LINK

THE FEMALE FIGURE IS MORE GRACEFUL, WITH SOFTER CURVES.
NOTE: IN THE FEMALE FIGURE, THE PELVIS IS MUCH WIDER THAN THE TORSO.
IN THIS EXAMPLE, I DREW A BOX FOR THE PELVIS BECAUSE THE VIEW IS SLIGHTLY AT AN ANGLE.



STEPS OVERLAY

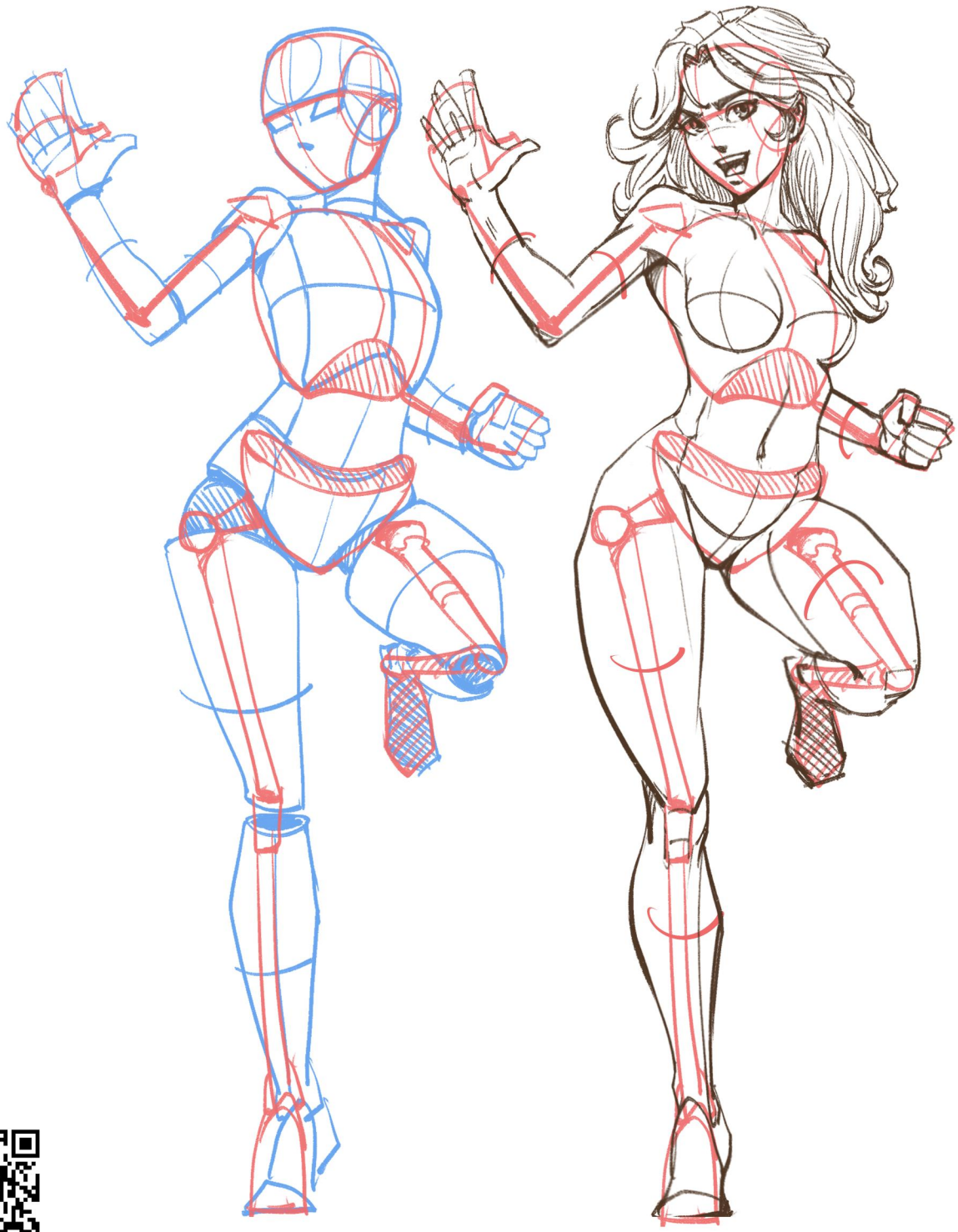
VIDEO LINK

THE SIMPLIFICATION TECHNIQUE IS A VALUABLE TOOL TO GRASP PROPORTIONS, POSES AND MOVEMENTS QUICKLY BEFORE WORKING ON THE FINER DETAILS.

IN THIS EXAMPLE, THE BODY IS IN MOTION AND I USED SHORTCUTS ON THE LEGS (THE RAISED ONE).

WE'LL SEE LATER HOW YOU CAN WORK WITH SHORTCUTS.

STEPS OVERLAY

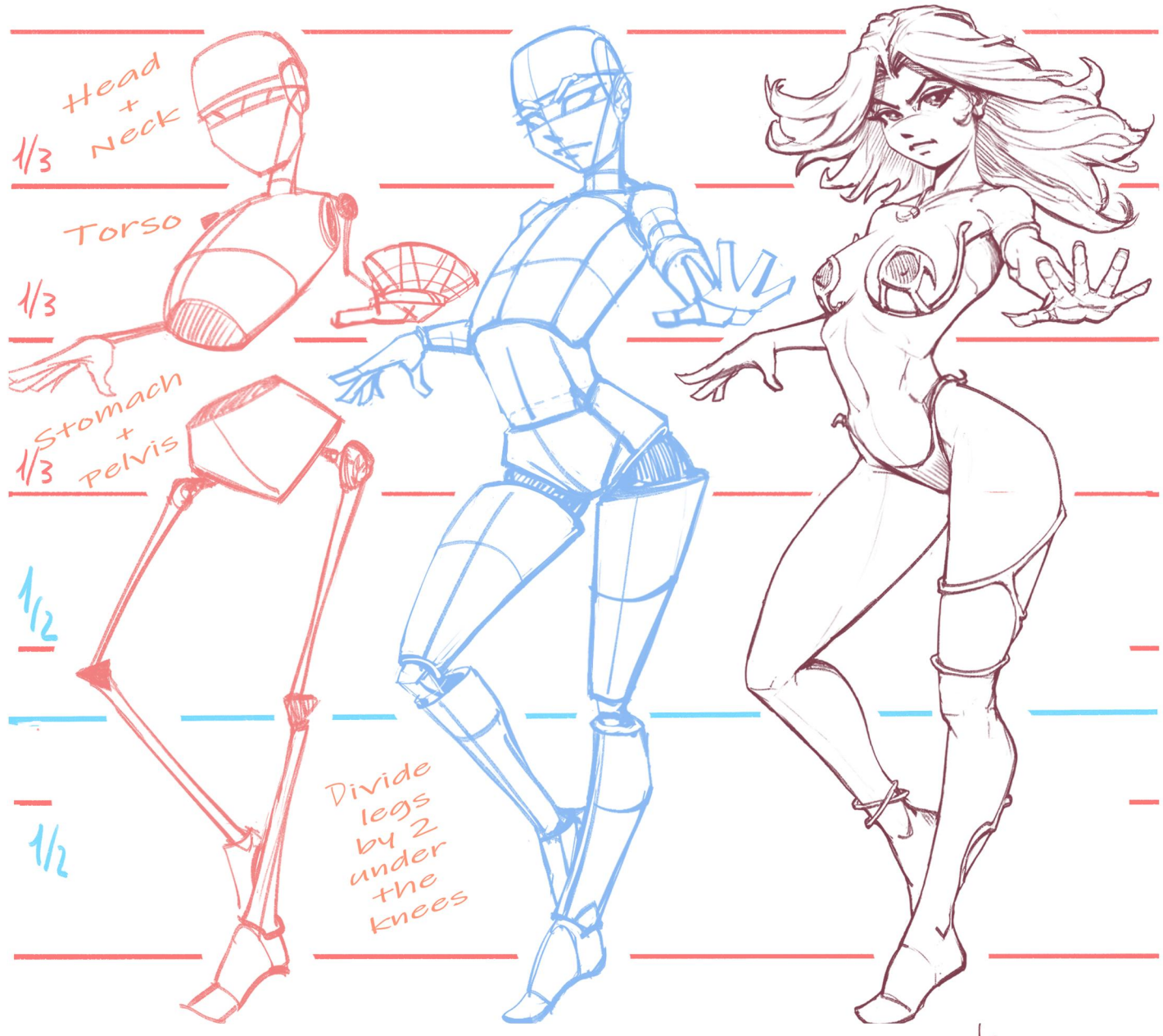


VIDEO LINK

3 steps Process

WHEN I DO THIS KIND OF THING I USE THE GRID.

IT'S EASIER TO GET THE PROPORTIONS RIGHT.



STEPS OVERLAY

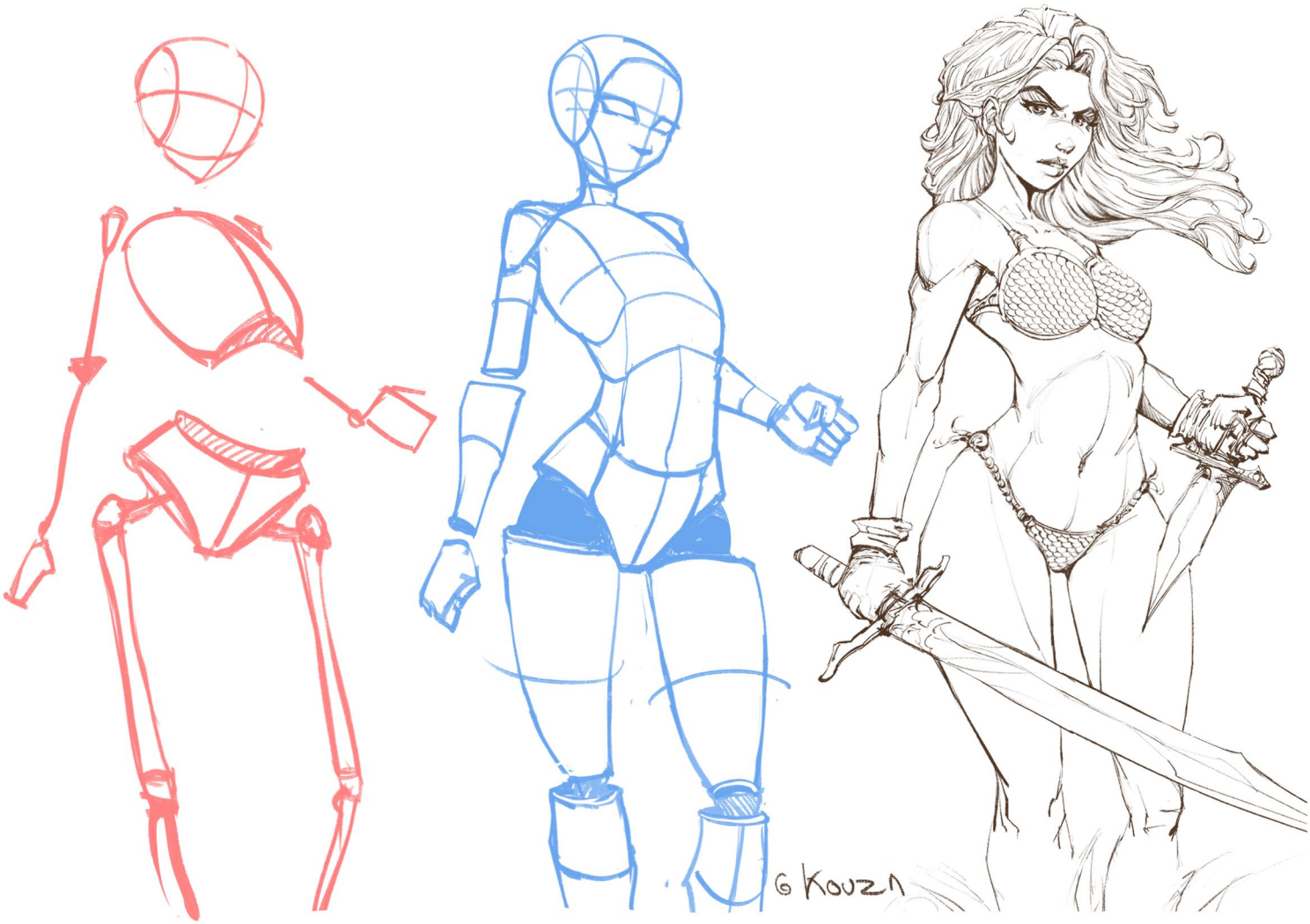
VIDEO LINK

HERE WE HAVE A 3/4 POSE IN AN AMERICAN SHOT .

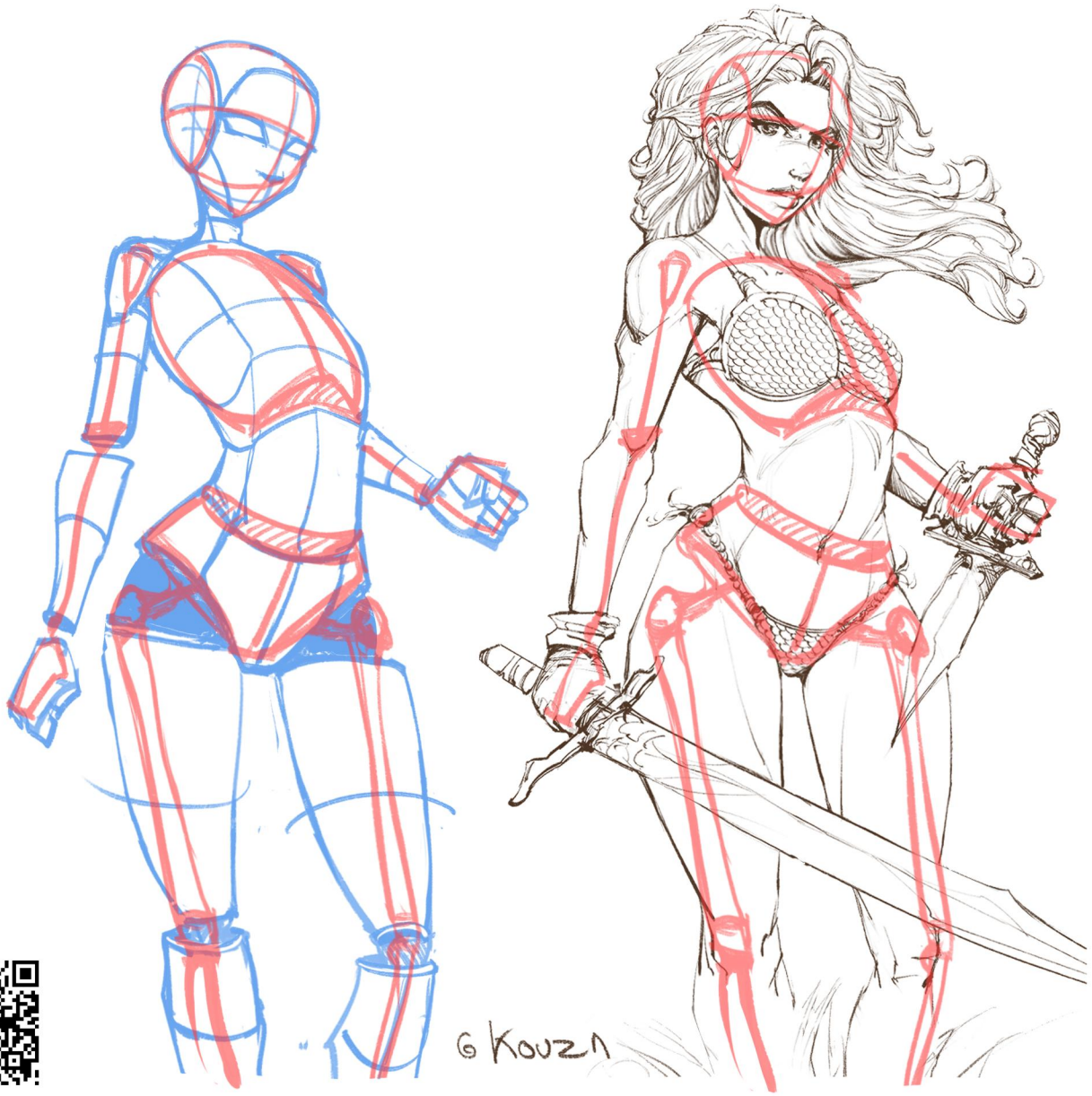
THE LEFT LEG SUPPORTING THE WEIGHT OF THE BODY.

IT IS EXTENDED, WHILE THE OTHER LEG IS MORE RELAXED.

WE WILL SEE THIS IN DETAIL LATER IN THE CONTRAPPOSTO SECTION



STEPS OVERLAY



A FOUR-STEP SIMPLIFICATION SYSTEM IS SHOWN BELOW.
IT'S IMPORTANT TO WORK ON ALL THESE METHODS TO
GET A GOOD SENSE OF PROPORTION AND VOLUME.

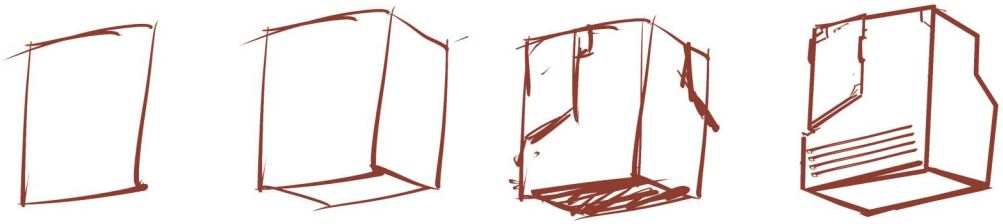
IT'S ONLY BY REPEATING THESE STEP-BY-STEP EXERCISES QUITE
OFTEN THAT YOU WILL GET MORE COMFORTABLE WITH THEM.

YOU CAN USE LIVE MODELS, SUCH AS PHOTOS OR OTHER IMAGES
BUT I RECOMMEND YOU LOOK AT MANGA, COMICS OR
ILLUSTRATIONS FROM ARTISTS YOU LIKE.

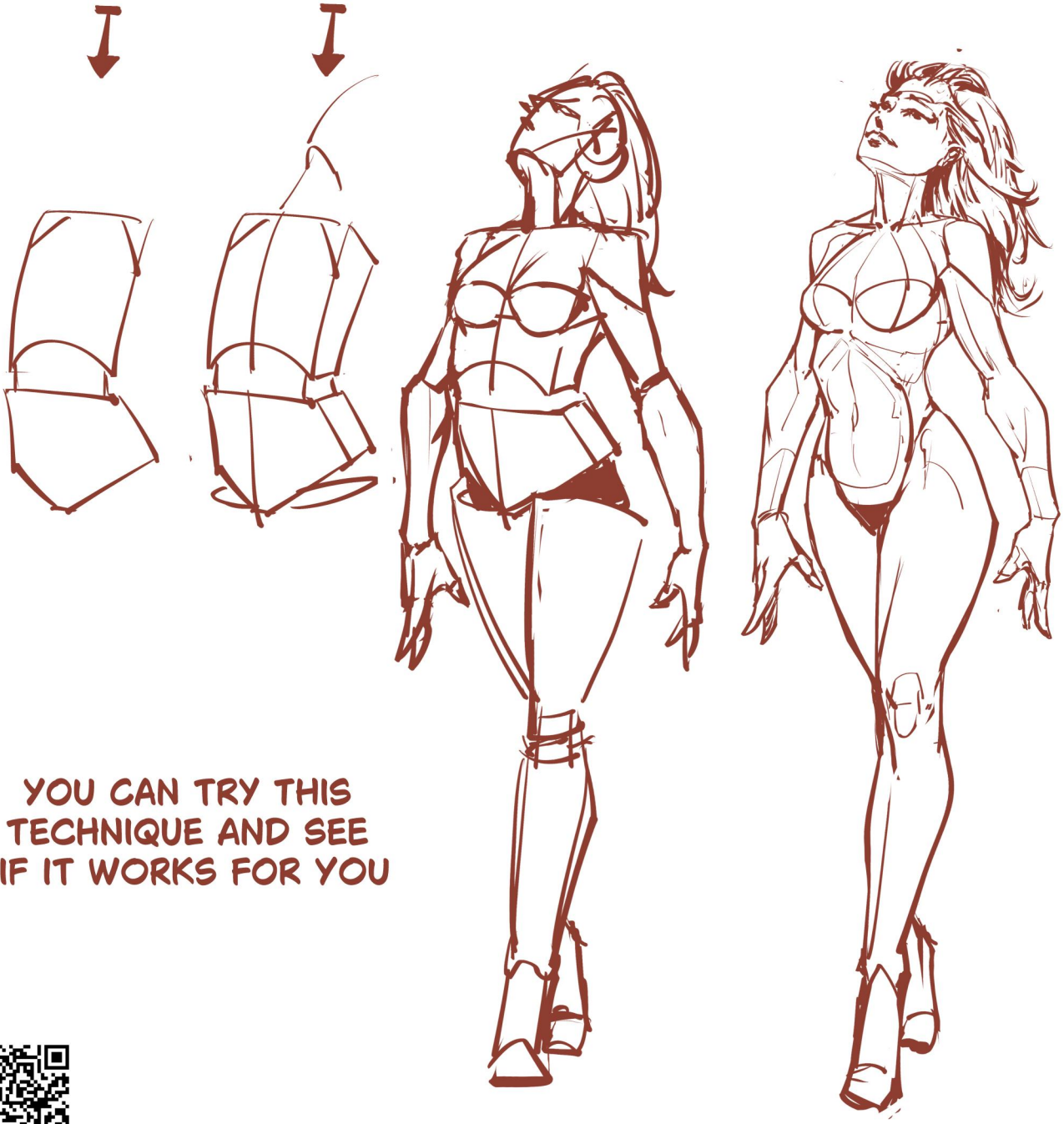
EVENTUALLY, AFTER A WHILE, YOU'LL BE ABLE TO CREATE YOUR
OWN CHARACTERS FROM A TO Z.

WITHOUT ANY NEED FOR MODELS! :)

THINK ABOUT YOUR MAIN SHAPE
IN 2D AND ADD VOLUME.

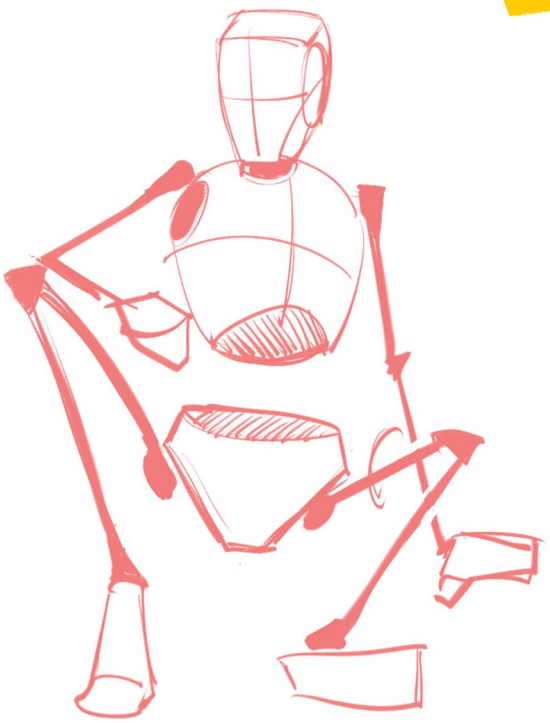


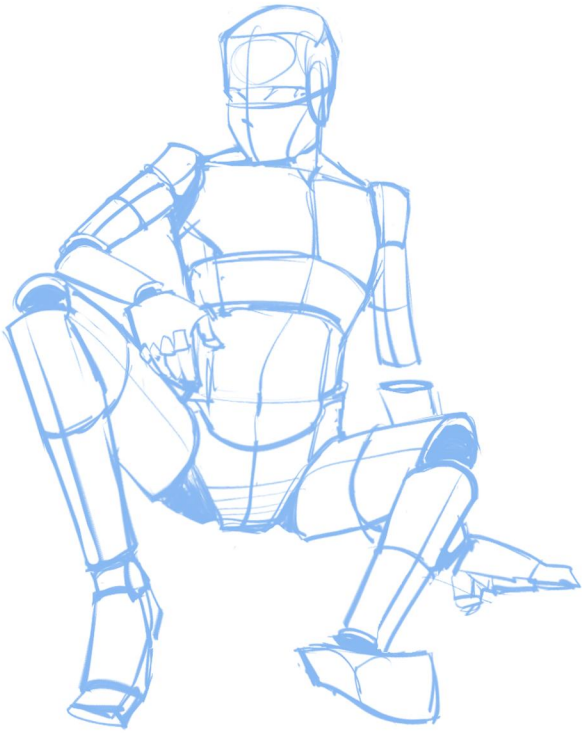
2D --> 3D--> SKETCH --> FINAL



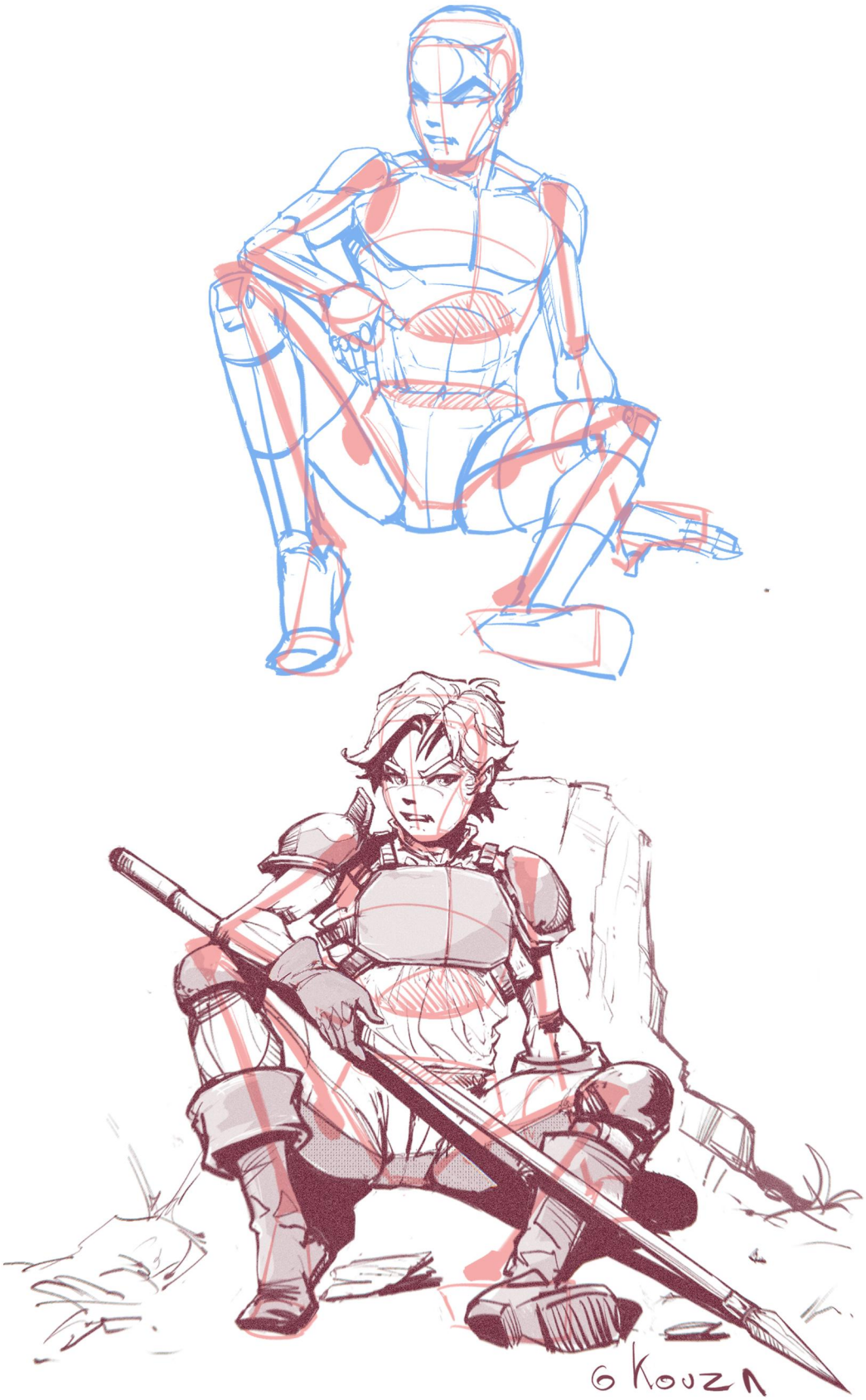
YOU CAN TRY THIS
TECHNIQUE AND SEE
IF IT WORKS FOR YOU

4 steps process





STEPS OVERLAY



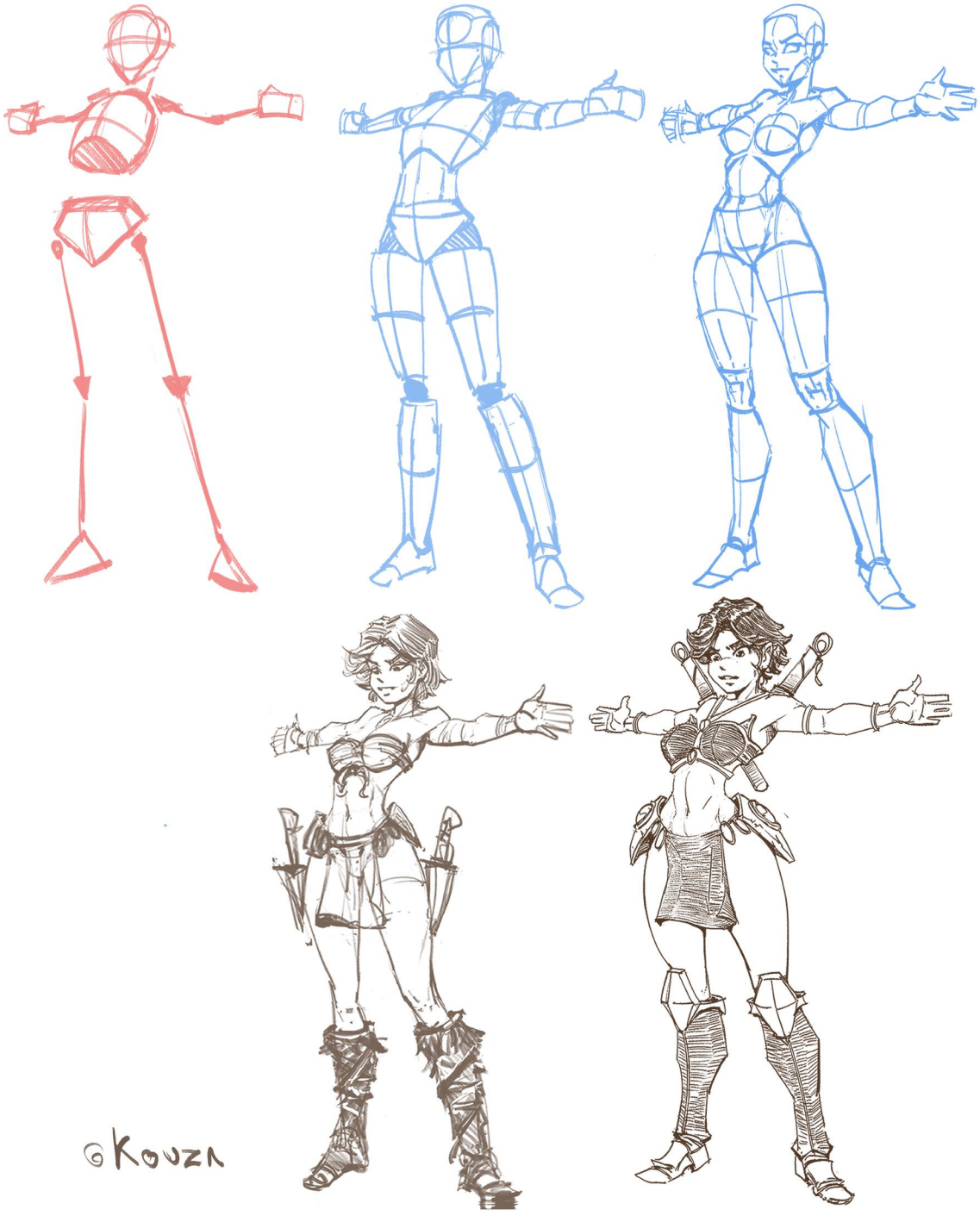
5 steps process

5 STEPS, WHY NOT :)

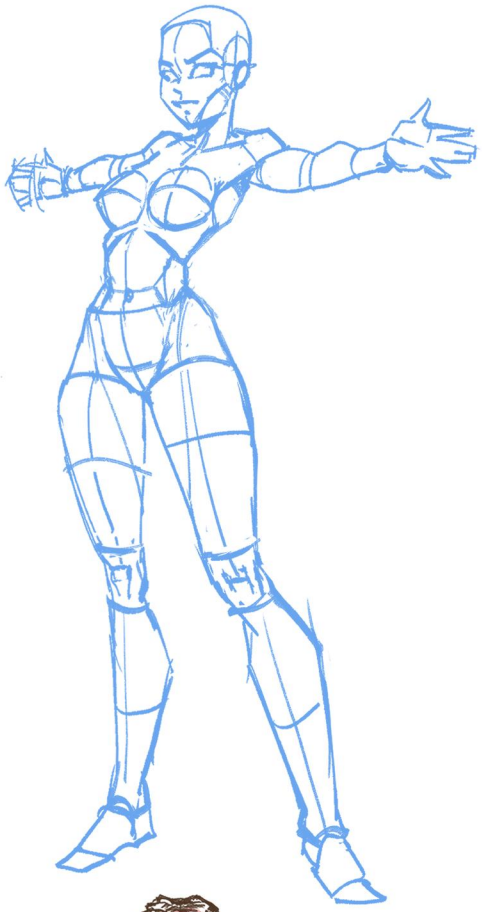
I'VE USED THE SAME TECHNIQUE: FIRST THE DRAWING WITH SIMPLE SHAPES (SIMPLIFIED SKELETON) ;

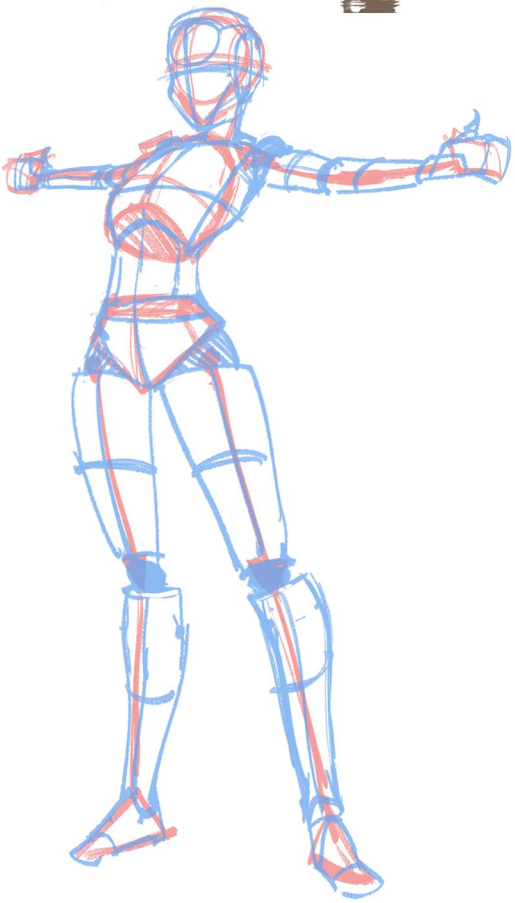
THEN A SIMPLE MANNEQUIN FOLLOWED BY A MORE DETAILED ONE THEN THE SKETCH AND FINAL DRAWING.

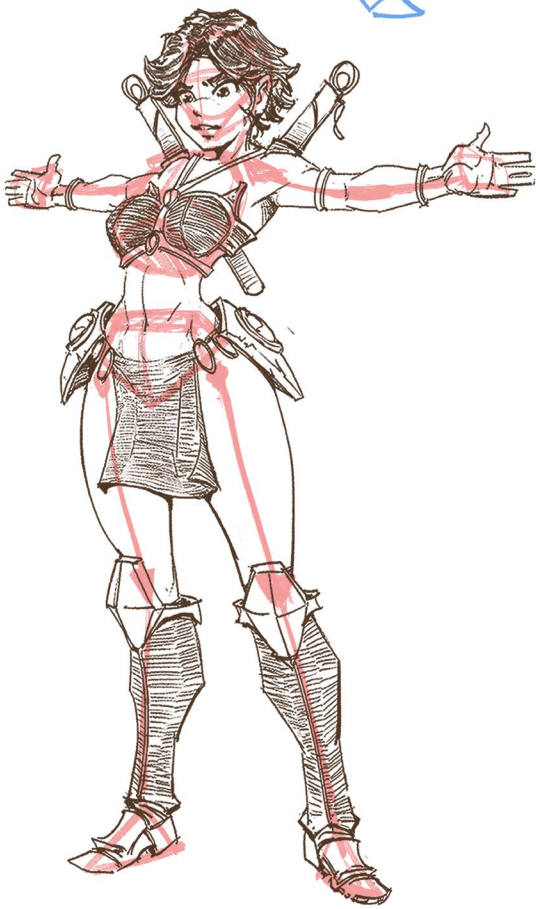
STARTING WITH SIMPLE SHAPES,
YOU CAN GRADUALLY BUILD UP TO A FINAL DESIGN
WHILE MAINTAINING CONSISTENT PROPORTIONS.



STEPS OVERLAY







5 steps process

SAME HERE.

THERE'S MORE CLOTHING ON THIS ONE :)

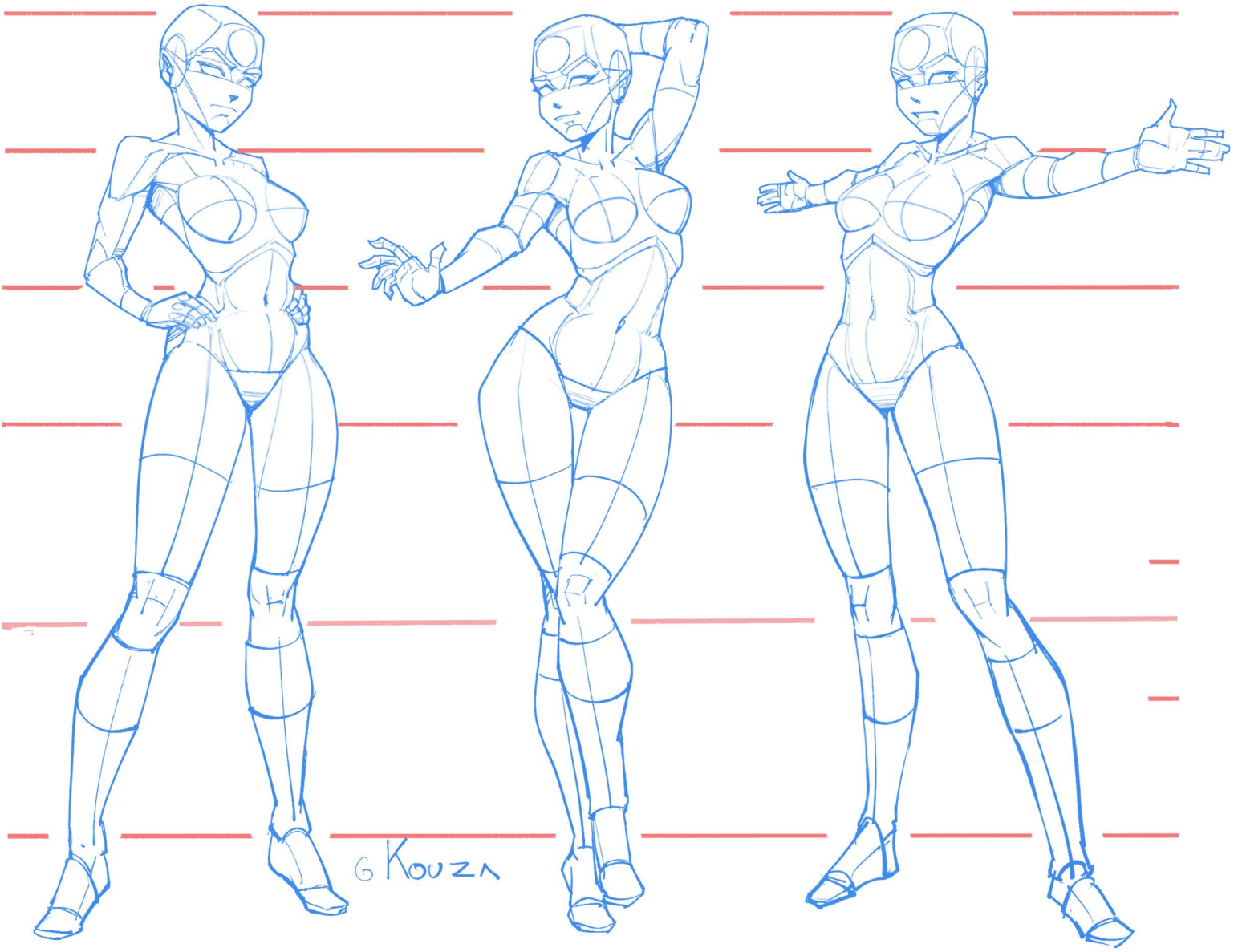
THERE IS A SMALL CLOTHING SECTION AT THE END OF THIS BOOK

STEPS OVERLAY

Volume study

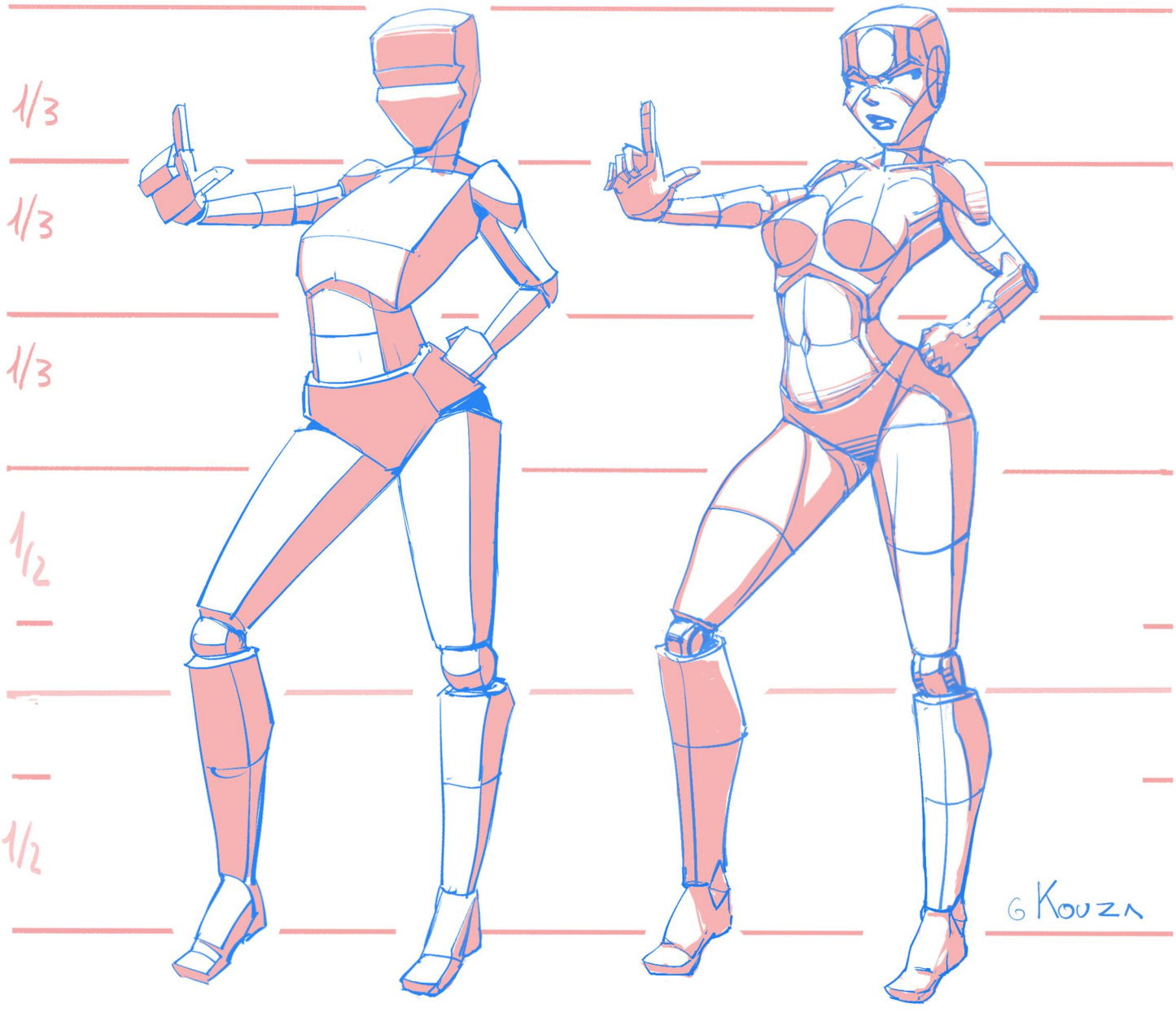
HERE THE ELABORATE DUMMY FROM THE PREVIOUS PAGE
IS USED AS THE BASIS FOR A MORE DETAILED VOLUME STUDY.

THIS SIMPLIFIED ANATOMY IS SOMEWHERE BETWEEN
THE BASIC MANNEQUIN AND THE FINALIZED CHARACTER.



Volume study

A STUDY OF LIGHT VALUES ON DIFFERENT DUMMY ONE SIMPLIFIED, THE OTHER MORE DETAILED.



DRAWING CONTRAPPOSTO

THE CONTRAPPOSTO IS A CLASSIC ARTISTIC TECHNIQUE USED IN DRAWING AND SCULPTURE TO REPRESENT A NATURAL DYNAMIC HUMAN POSTURE.

THE WORD IS ITALIAN AND LITERALLY MEANS "COUNTERPOSED" OR "OPPOSITION".

IT REFERS TO A WAY OF POSITIONING THE BODY WHERE THE WEIGHT IS CARRIED PRIMARILY ON ONE LEG, RESULTING IN A NATURAL SHIFT IN BODY ALIGNMENT.

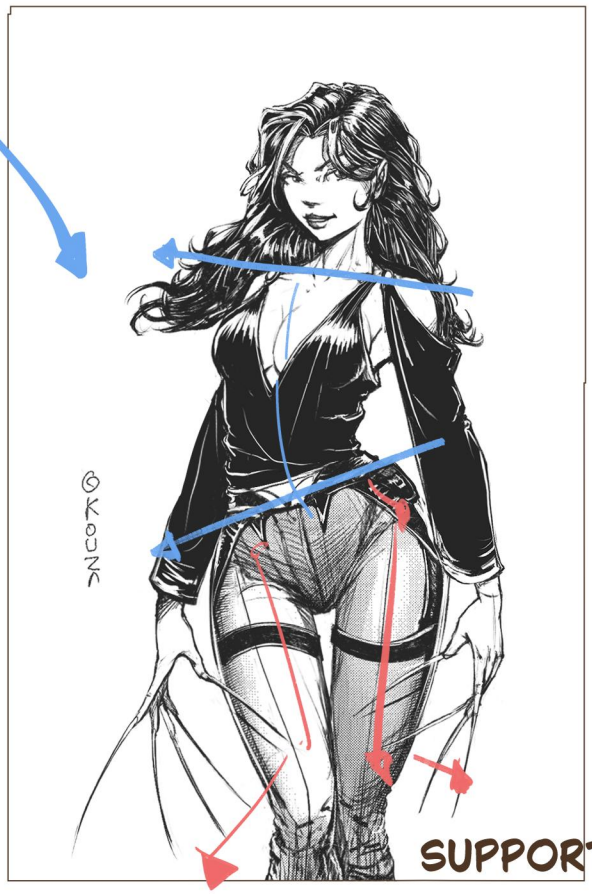
WE'LL LOOK AT THIS IN DETAIL IN THE FOLLOWING PAGES.

WEIGHT DISTRIBUTION: IN THE CONTRAPPOSTO, ONE LEG SUPPORTS THE WEIGHT OF THE BODY (THE SUPPORTING LEG) WHILE THE OTHER IS RELAXED (THE FREE LEG).

THIS CREATES A SHIFT IN THE POSITION OF THE HIPS AND SHOULDERS, MAKING THE POSE MORE NATURAL AND LESS RIGID.

BODY ALIGNMENT: BECAUSE THE SUPPORTING LEG AND FREE LEG ARE POSITIONED DIFFERENTLY, THE HIPS LEAN IN ONE DIRECTION WHILE THE SHOULDERS SWITCH IN THE OTHER DIRECTION.

THIS SHIFT CREATES A SUBTLE TWIST IN THE TORSO, GIVING A SENSATION OF MOVEMENT.



SHOULDERS AND HIPS ARE IN OPPOSITE OPPOSITE DIRECTIONS

SUPPORT LEG

RELAXED LEG

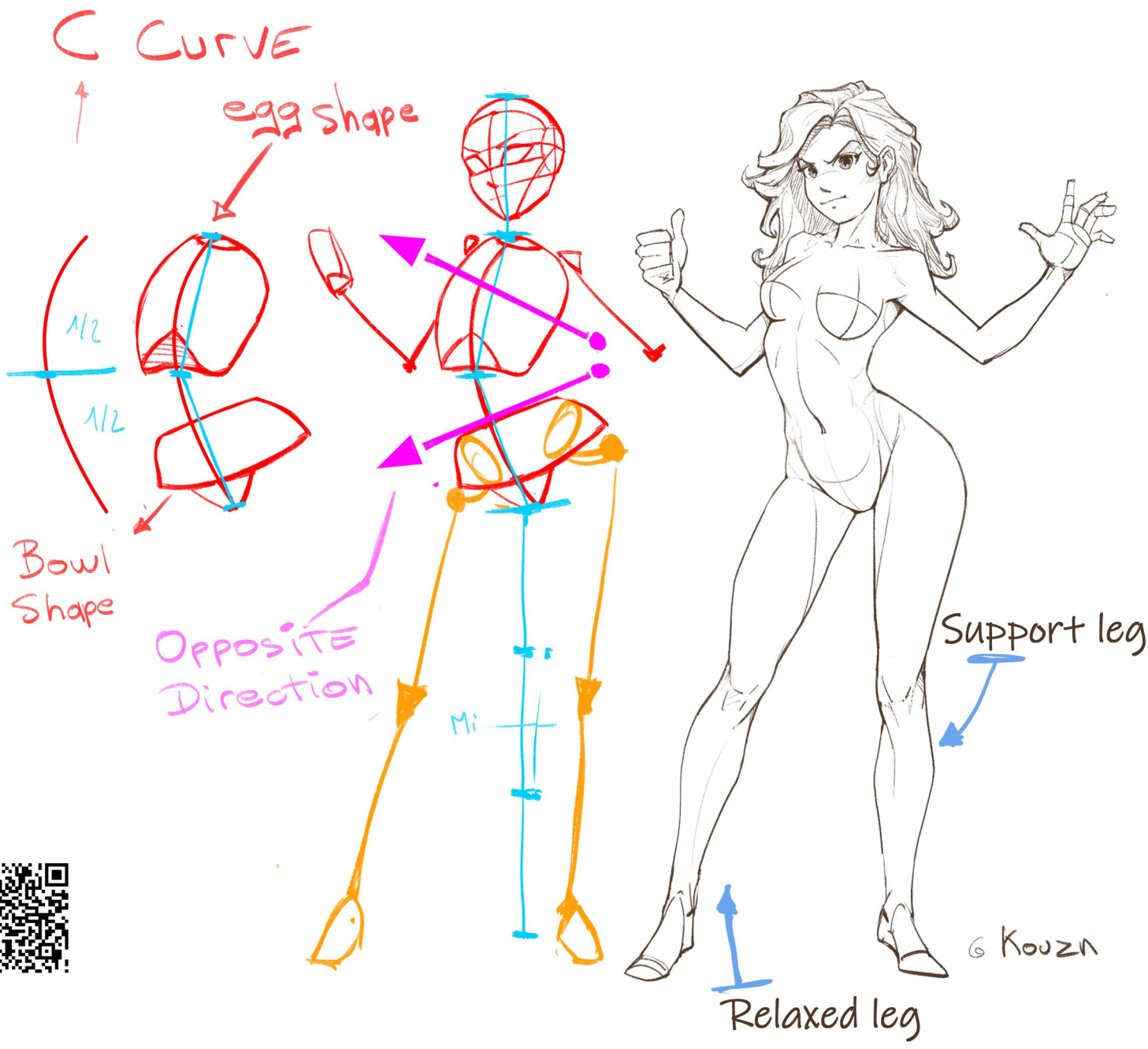
DRAWING CONTRAPPOSTO

SEE HOW IT WORKS

DRAW A C-SHAPED LINE, DIVIDE BY 2 FOR THE TORSO AND PELVIS THEY GO IN OPPOSITE DIRECTIONS, DRAW THE REST OF THE BODY

THE LOWEST PART OF THE HIPS (LEFT) IS CLOSEST TO THE GROUND SO THE LEG (LEFT) SHOULD BE BENT OR DIAGONAL TO KEEP THE POSITION.

ONE LEG SUPPORTS THE WEIGHT OF THE BODY (HERE THE RIGHT LEG)



DRAWING CONTRAPPOSTO

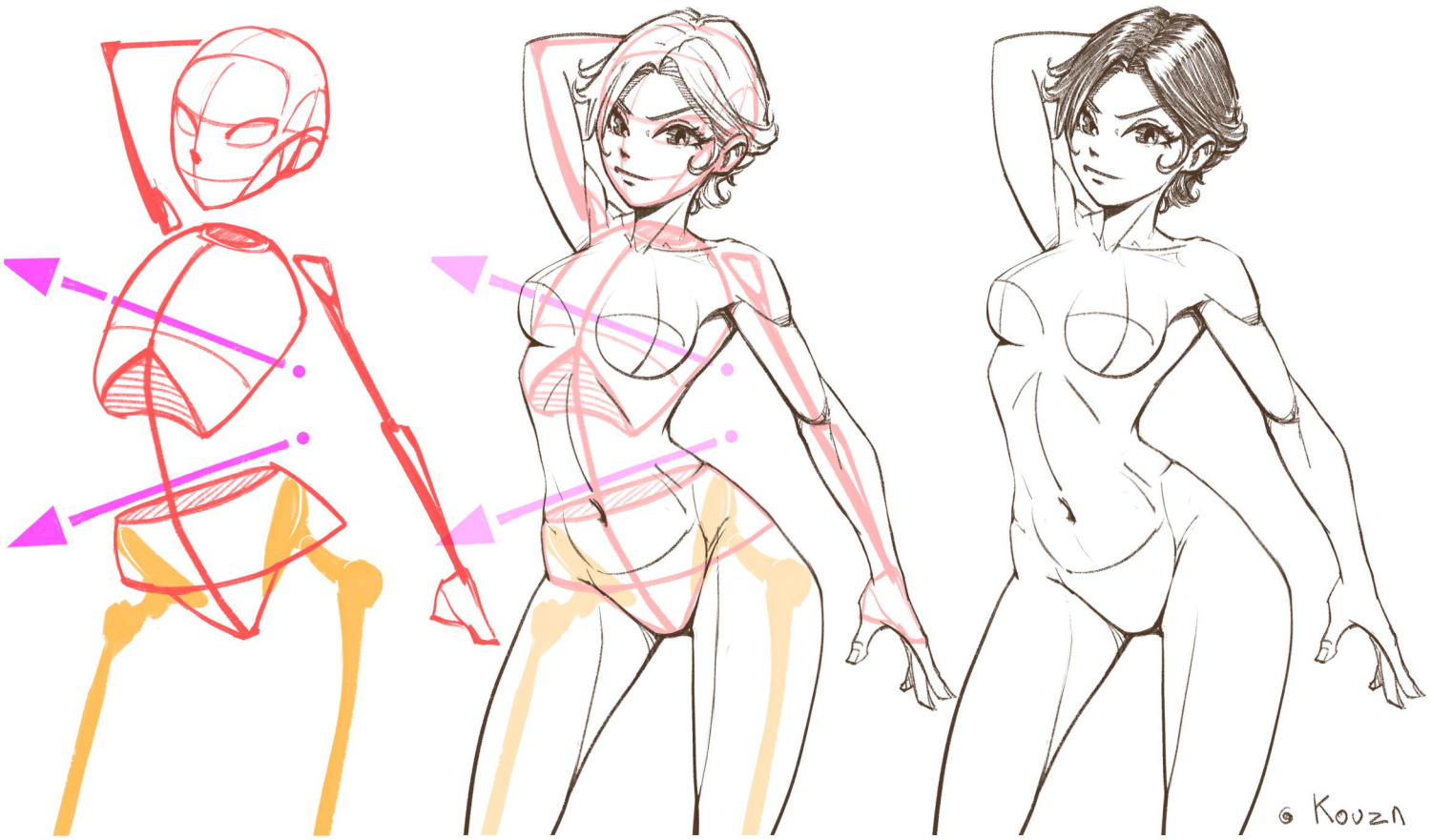
NATURAL BALANCE: THIS IS THE POSE YOU TAKE WHEN YOU ARE RELAXED.

THIS HELPS TO AVOID A FIXED OR ARTIFICIAL REPRESENTATION.

THIS TECHNIQUE GIVES AN IMPRESSION OF LIFE AND FLUIDITY.

IT'S THE MOST FREQUENTLY USED POSE TO HIGHLIGHT CHARACTERS

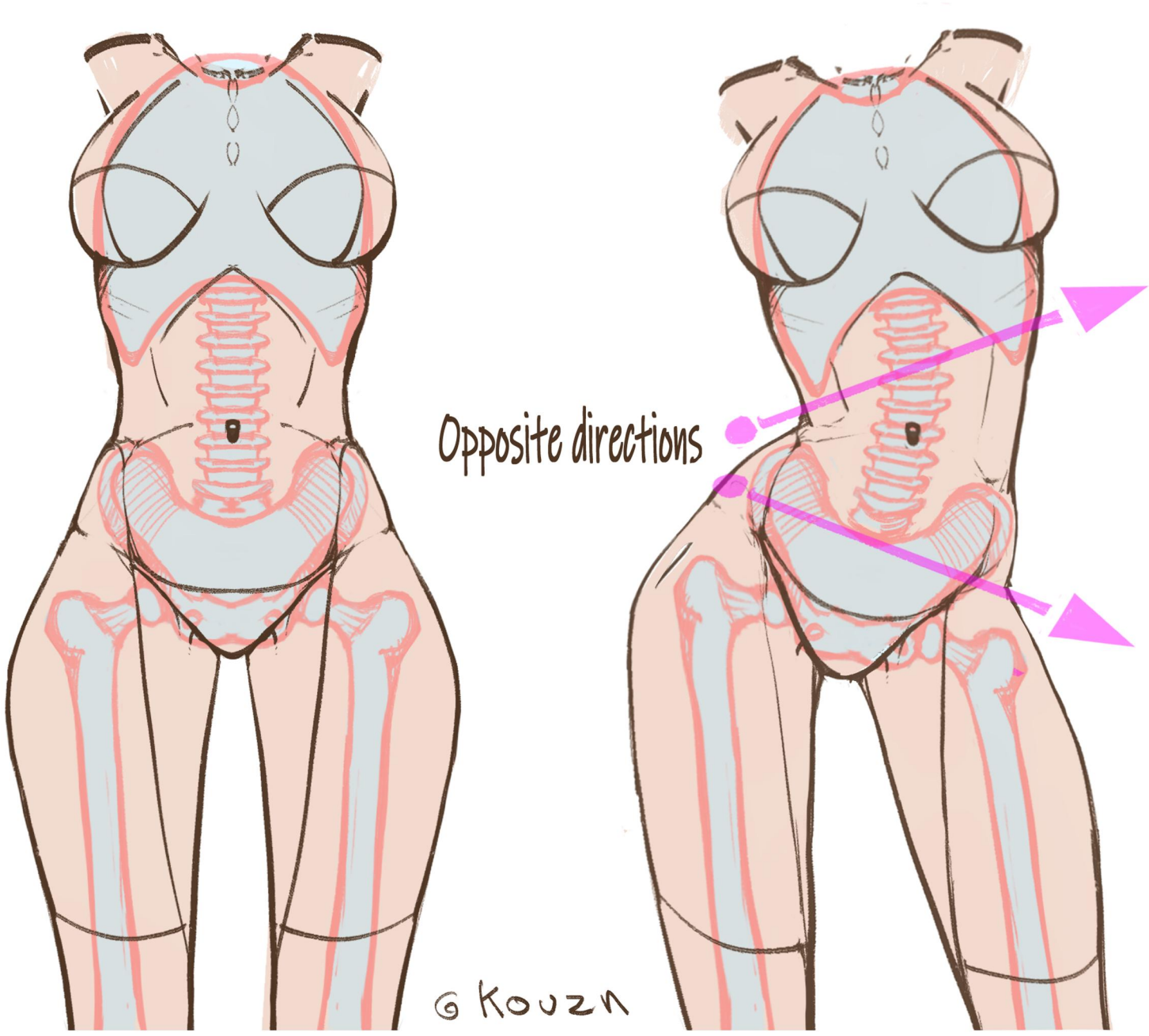
VIDEO TUTO



HERE'S A ROUGH IDEA OF WHAT HAPPENS TO THE BONE STRUCTURE WHEN YOU DRAW CONTRAPPOSTO.

ANIMATED VERSION

DRAWING CONTRAPPOSTO



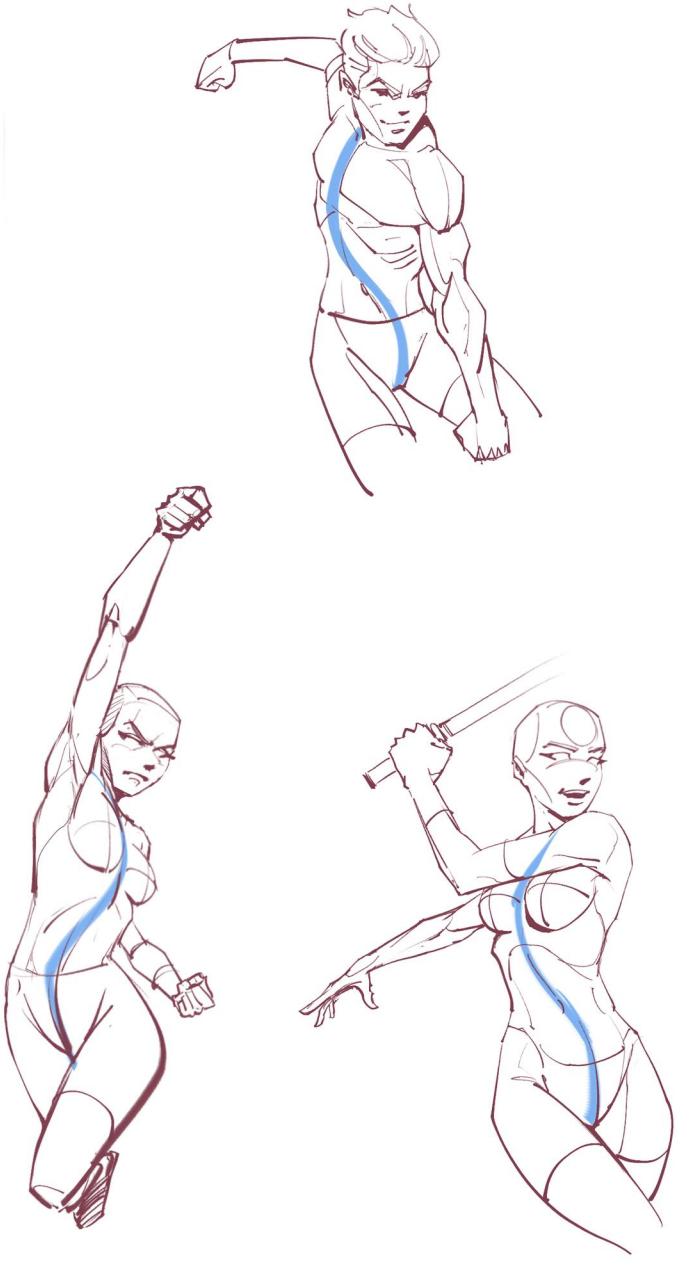
Gesture Drawing Lines From Front C / S Lines

C Lines

USUALLY WHEN YOU STRETCH OR IN CONTRAPPOSTO OR JUST IN RELAXED STANDING POSE.

S Lines

USUALLY IN DYNAMIC POSES WHERE THE TORSO AND PELVIS ARE GOING IN OPPOSITE DIRECTIONS.



© Kouzn

ACTION DRAWING

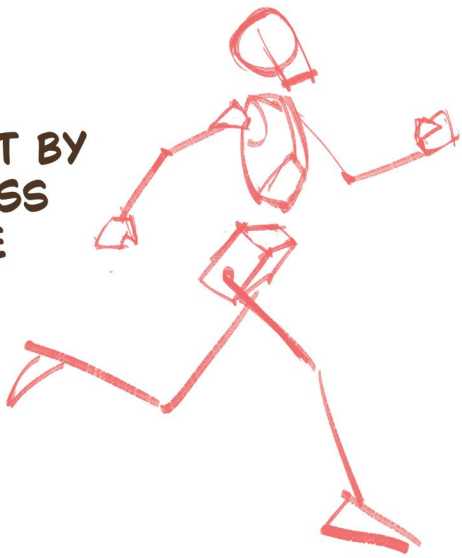
IN DYNAMIC DRAWING, YOU CAN ADAPT THE MANNEQUIN METHOD SEEN EARLIER TO THE CREATION OF DYNAMIC CHARACTERS IN MOTION.

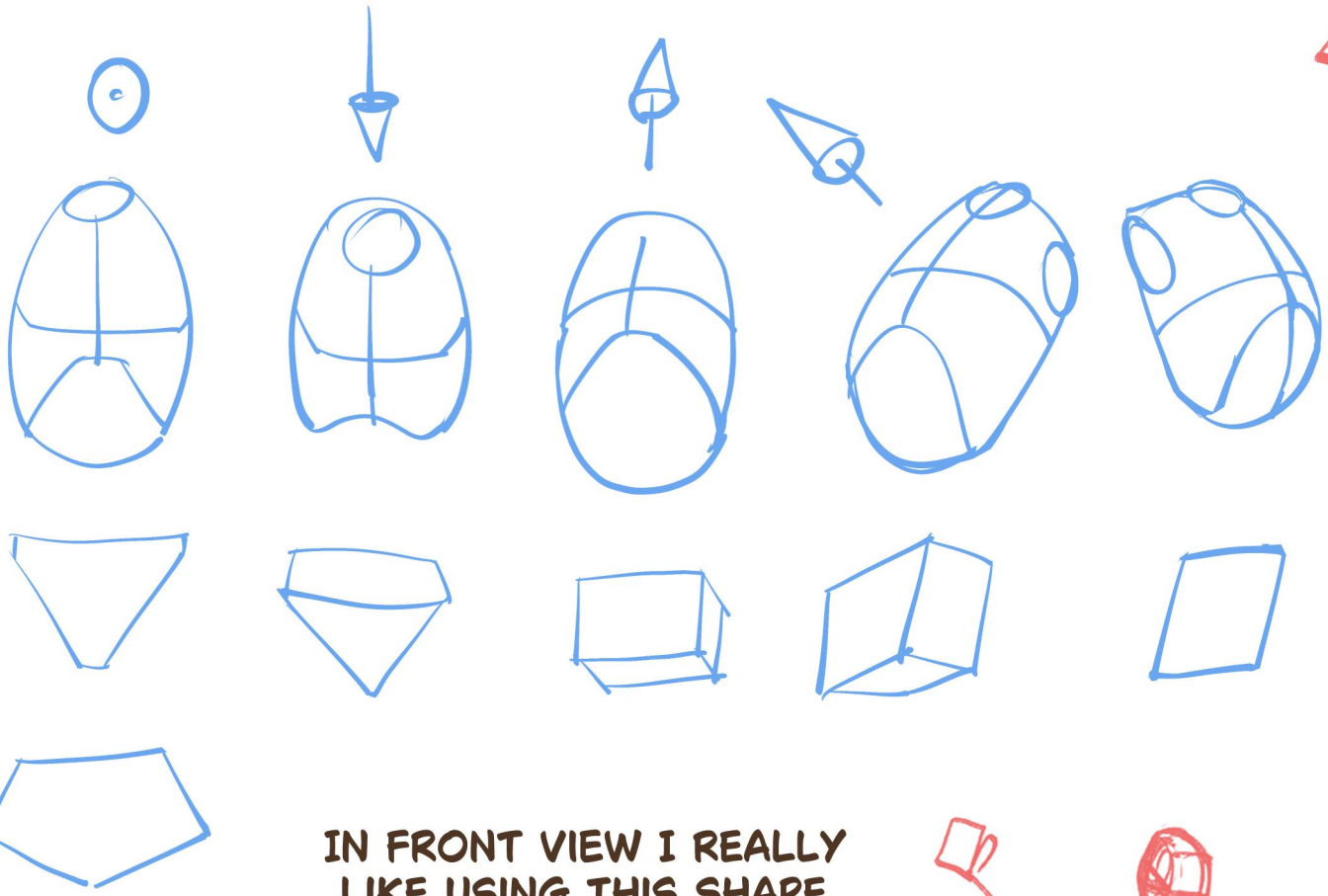
OF COURSE, THIS REQUIRES A LITTLE PRACTICE, BUT ONCE YOU'VE MASTERED THE BASICS OF PROPORTION AND SIMPLIFIED CHARACTER CONSTRUCTION, IT DOESN'T TAKE LONG.

DON'T WORRY, I'LL EXPLAIN HOW TO BUILD YOUR MOVING FIGURES IN THE FOLLOWING PAGES.

TORSO

TO DRAW THE SHAPE OF THE TORSO, START BY DRAWING AN EGG SHAPE, THEN ADD A CROSS TO QUICKLY SHOW THE DIRECTION OF THE TORSO.



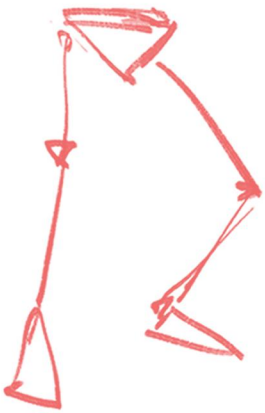


IN FRONT VIEW I REALLY LIKE USING THIS SHAPE.

PELVIS :

TO DRAW THE SHAPE OF THE PELVIS, I PREFER TO USE A SIMPLE TRIANGLE OR A 3D RECTANGLE, DEPENDING ON WHETHER THE BODY IS SEEN FROM THE FRONT, THREE-QUARTER OR SIDE.

BUT IT ALSO WORKS TO USE JUST A RECTANGLE CHOOSE THE SHAPE YOU PREFER.

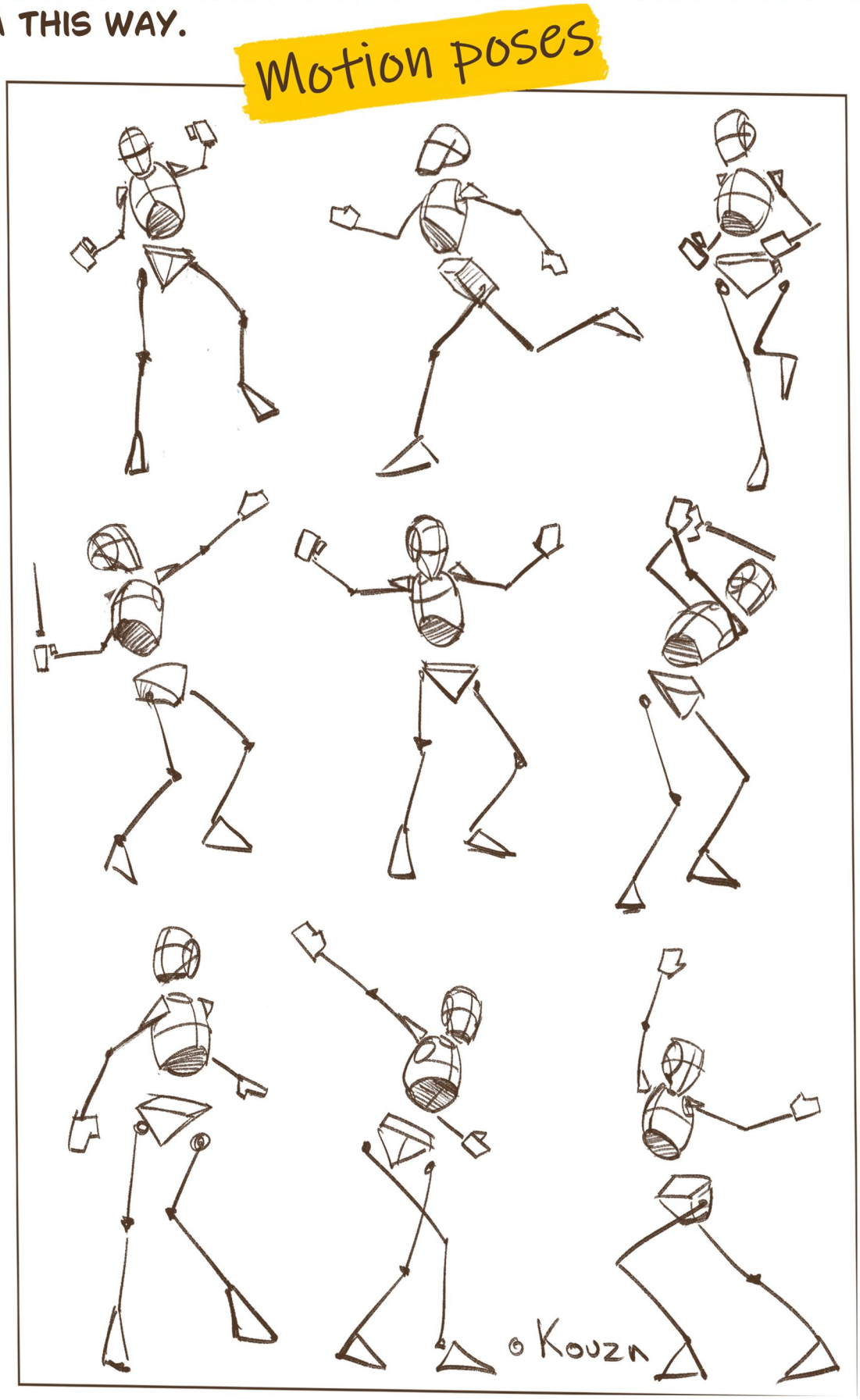


YOU CAN DO A LOT WITH VERY LITTLE! I SIMPLY USED BASIC SHAPES:

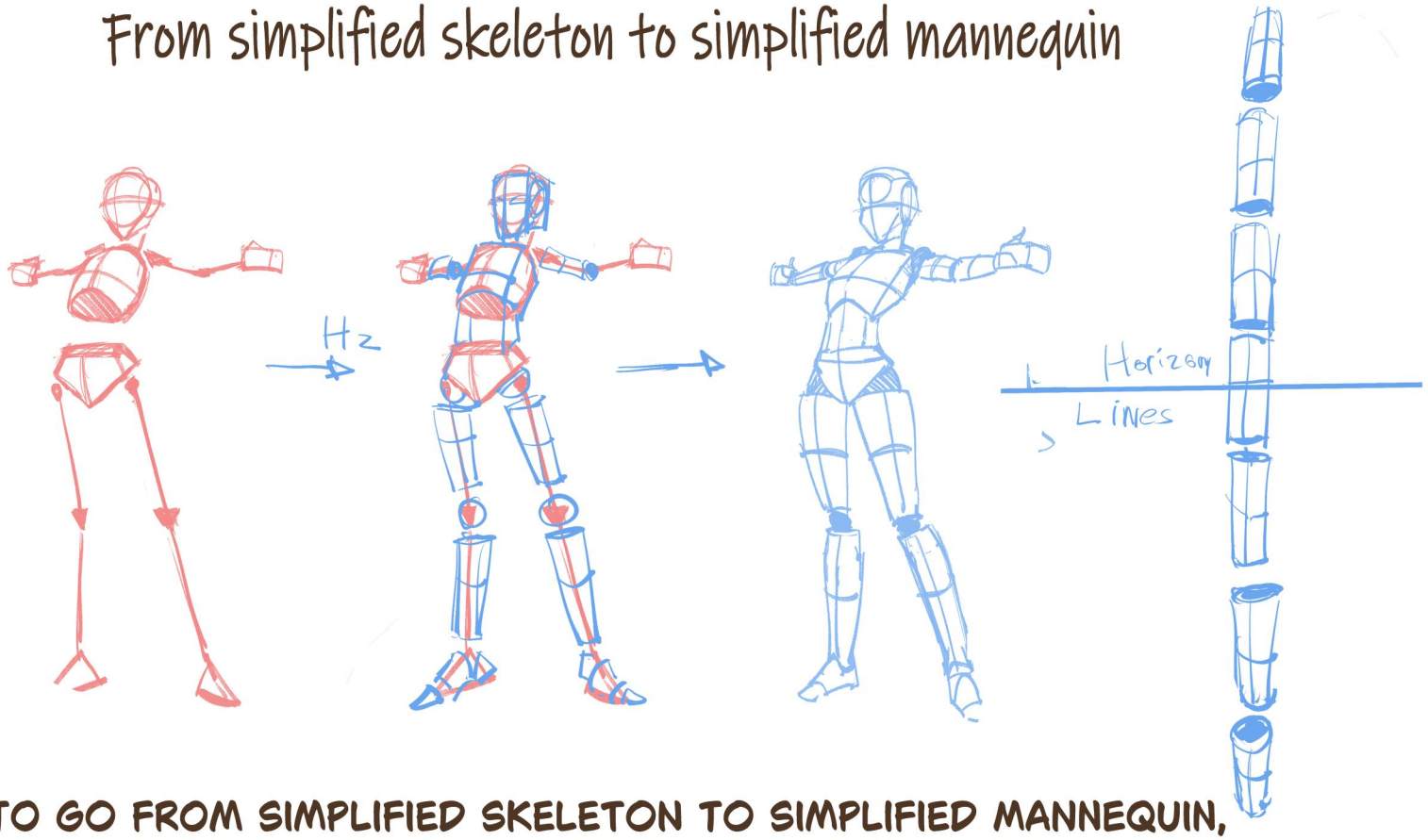
AN EGG FOR THE TORSO, A TRIANGLE OR RECTANGLE FOR THE THE PELVIS, LINES FOR THE ARMS AND LEGS,SIMPLE TRIANGLES FOR THE FEET, AND A RECTANGLE FOR THE HANDS.

FIND SOME COOL POSES ON THE INTERNET OR ELSEWHERE, AND THEN PRACTICE :)

HERE, I'VE FOUND SOME SPORTS POSES AND SIMPLY USED THIS PRINCIPLE.
YOU CAN SEE THAT THE MODELS ARE FULL OF LIFE.
YOU CAN LOOK FOR SPORTS POSES OF TENNIS PLAYERS, OR DANCERS OR WHATEVER YOU LIKE AND PRACTICE DRAWING THEM THIS WAY.

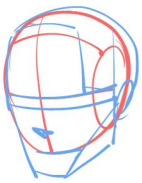


From simplified skeleton to simplified mannequin



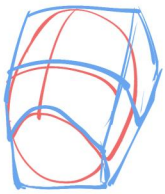
TO GO FROM SIMPLIFIED SKELETON TO SIMPLIFIED MANNEQUIN, YOU DRAW BOXES ON THE SKELETON FOR THE TORSO AND PELVIS, TUBES FOR THE ARMS AND LEGS, AND BALLS FOR THE JOINTS.

THE HEAD



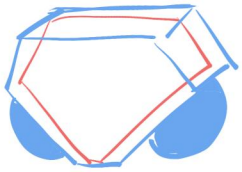
TWO FLATTENED SIDES FOR THE TEMPLES, THEN DRAW A VERTICAL LINE TO DEFINE THE ORIENTATION OF THE FACE. AN HORIZONTAL LINE IS DRAWN IN THE MIDDLE OF THE SPHERE TO INDICATE THE POSITION OF THE EYES

THE TORSO



DRAW A KIND OF BOX ON THE SIMPLIFIED SHAPE TO GIVE IT A THREE-DIMENSIONAL FEELING.

THE PELVIS



IT REMAINS MORE OR LESS THE SAME; SPHERES ARE ADDED TO REPRESENT THE JOINTS OF THE LEGS.

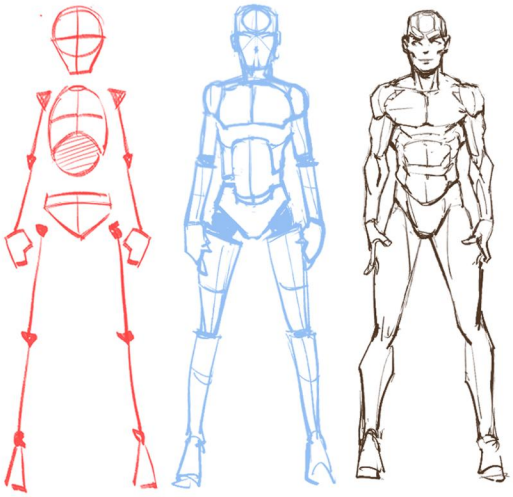
IN PRACTICE :

THE FINAL SKETCH INCLUDES MORE DETAILS BUT THE SIMPLIFIED SKELETON AND MANNEQUIN REMAIN THE SAME.

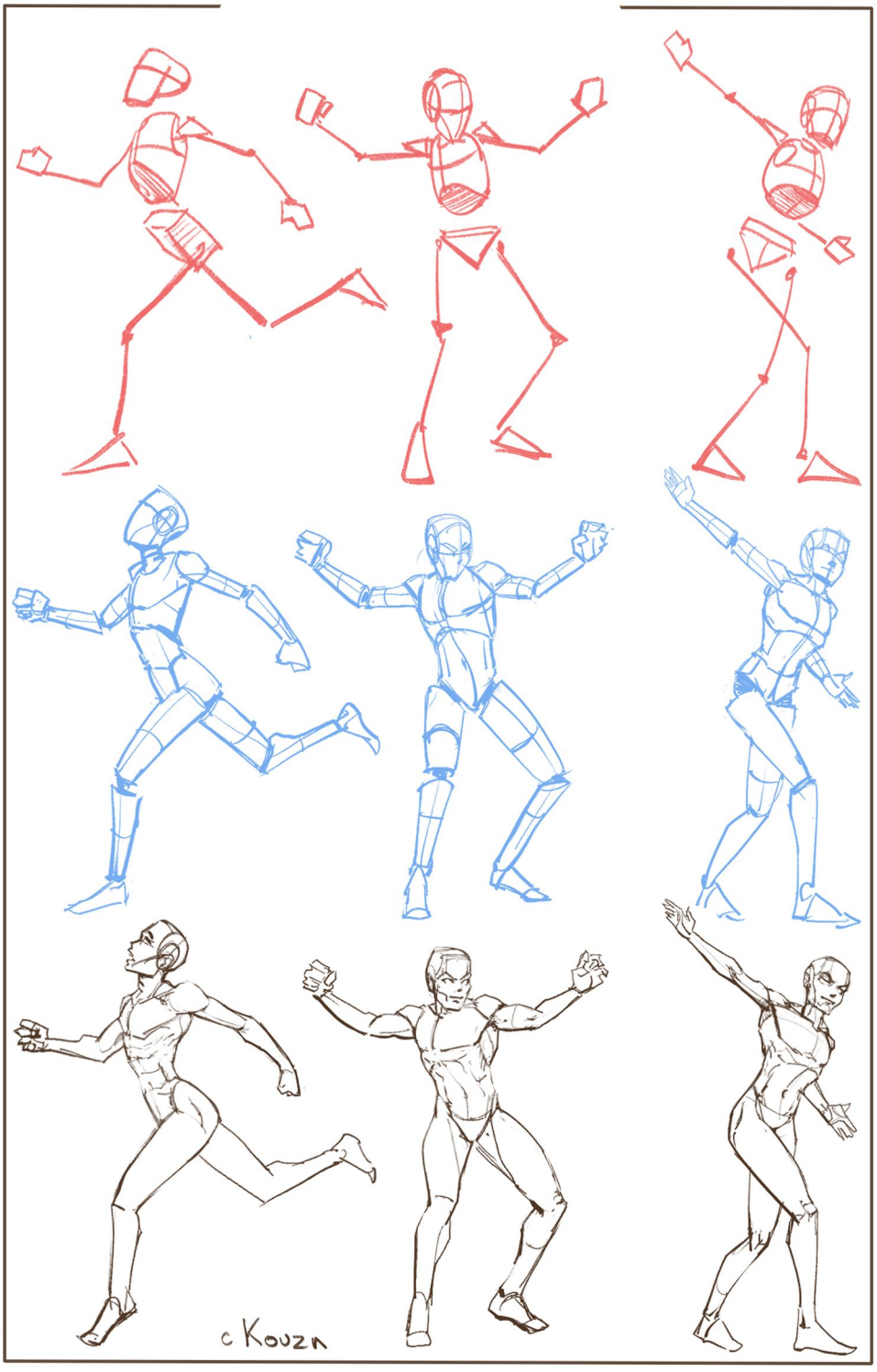
DON'T FORGET TO CHECK YOUR PROPORTIONS, ESPECIALLY THE RED MANNEQUIN, BECAUSE IT IS ON THE SKELETON THAT EVERYTHING ELSE IS DRAWN.

Shapes

Static poses



Motion poses



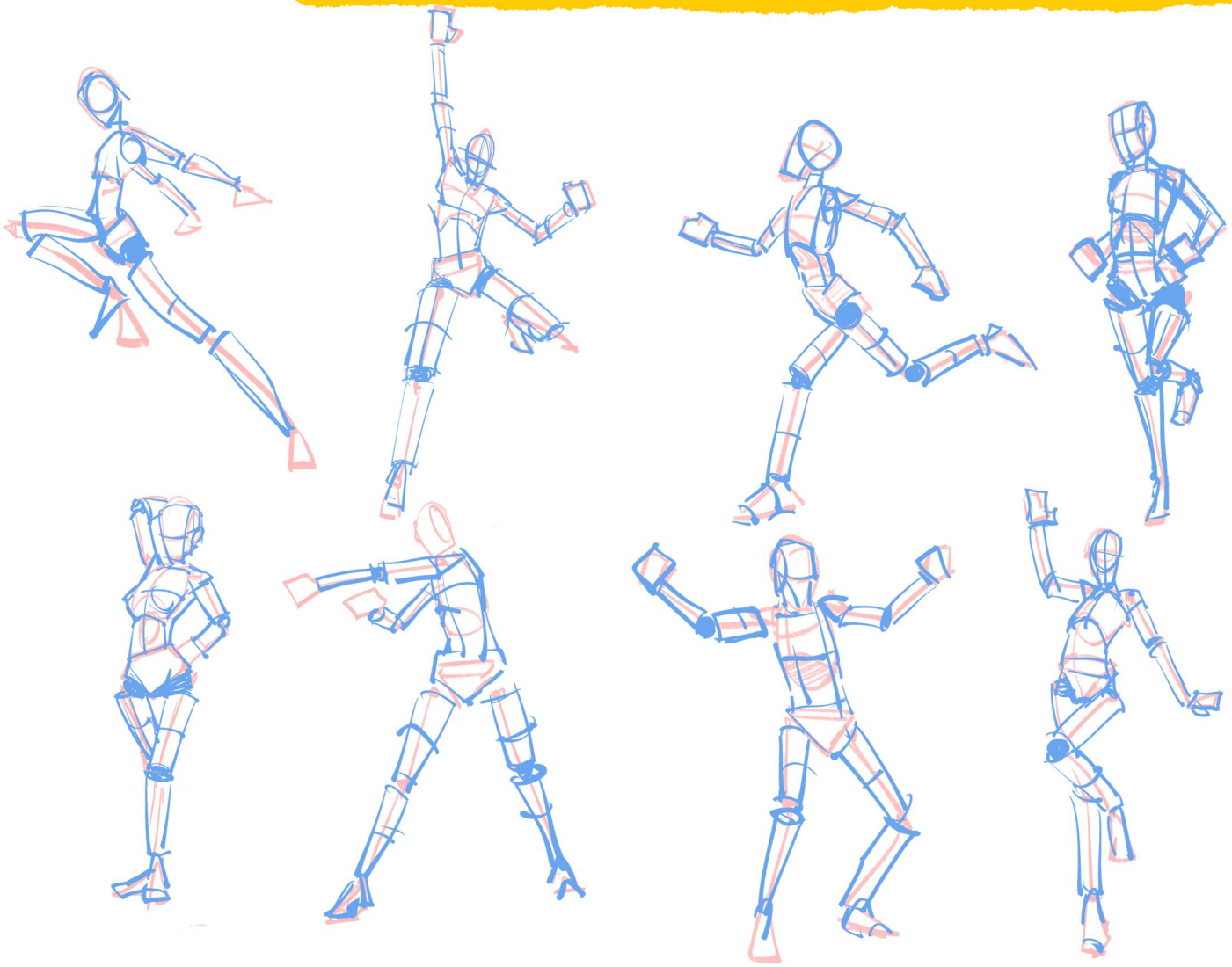
PRACTICAL EXAMPLE:

DRAW BOXES TO REPRESENT THE TORSO, THEN DRAW TRIANGLE AND BALL FOR THE PELVIS.

THEN ADD TUBES FOR ARMS AND LEGS AND FINISH WITH SPHERES FOR JOINTS.

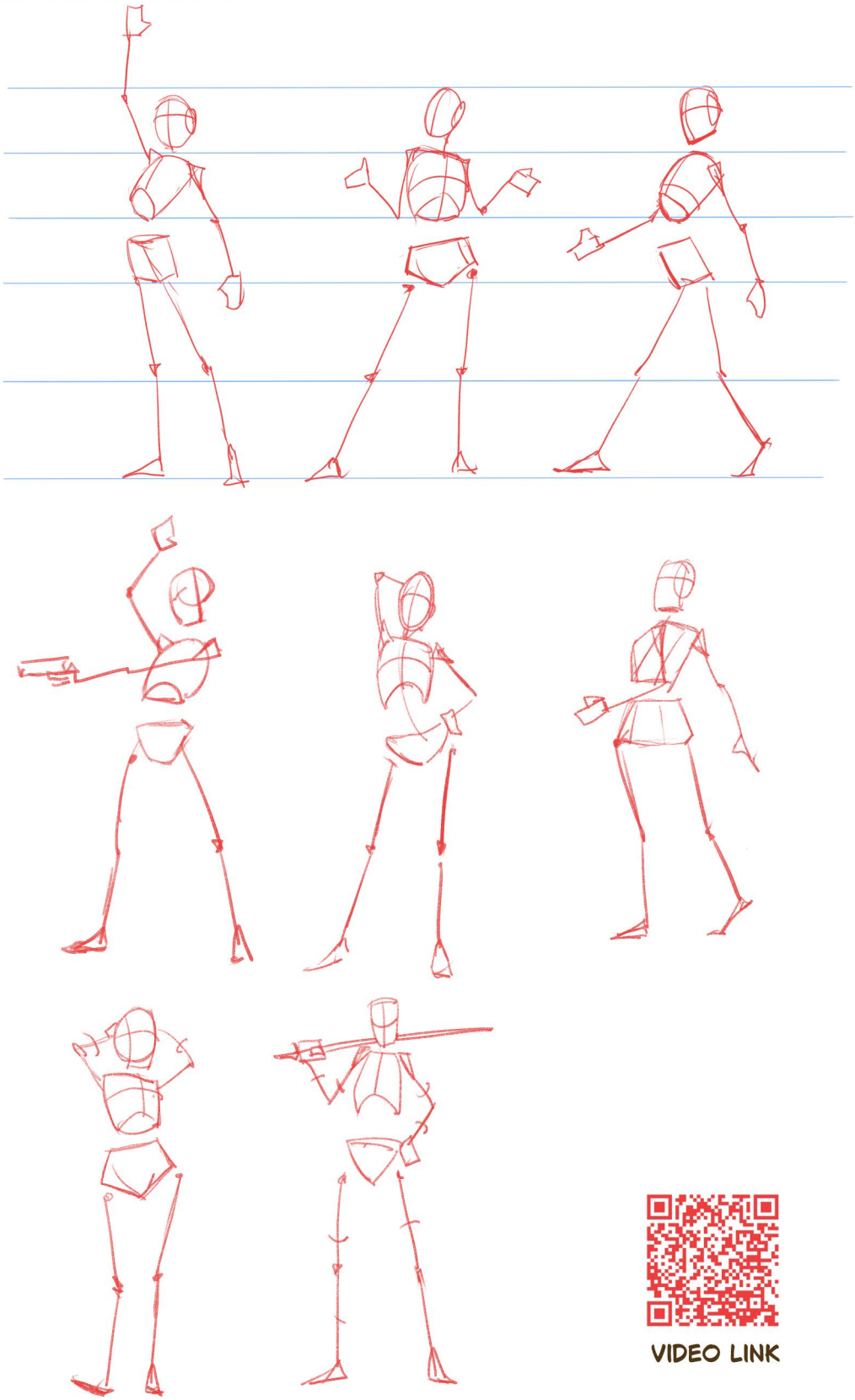
THESE SHAPES HELP GIVE A THREE-DIMENSIONAL STRUCTURE TO THE MANNEQUIN.

IT DOESN'T MATTER IF YOU DON'T DRAW ON THE RED SKELETON "EXACTLY" YOU CAN TAKE ADVANTAGE OF IT TO MAKE ADJUSTMENTS.



SIMPLIFIED SKELETON WITH GRID

YOU CAN WATCH THIS VIDEO.
TO DO THIS EXERCISE, START BY DRAWING ON THE GRID,
IT MAKES THINGS EASIER.



VIDEO LINK

SIMPLIFIED SKELETON

YOU CAN WATCH THIS VIDEO IT SHOWS YOU HOW I DRAW SIMPLIFIED SKELETON VERY QUICKLY. WITHOUT GRID THIS TIME.

VIDEO LINK

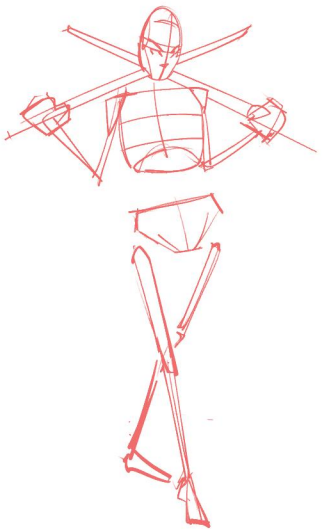
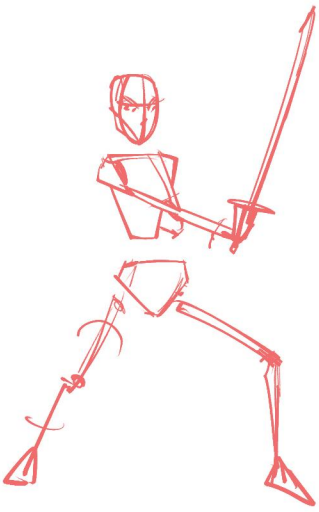
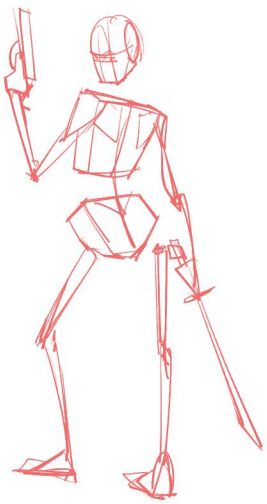
SIMPLIFIED SKELETON

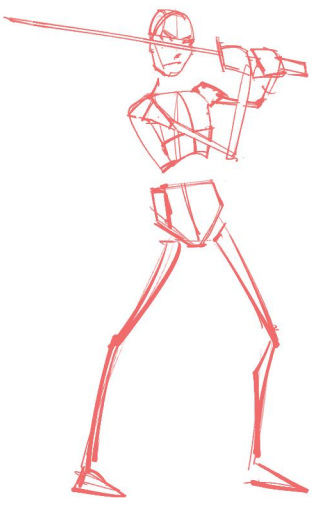
THESE ARE SIMPLE STANDING POSES WE START TO INTRODUCE SOME PROPS, FOR THIS ONE I USED SOME REFS.

VIDEO LINK

SIMPLIFIED SKELETON

FOR THIS SERIES I DREW POSES WITH SWORDS

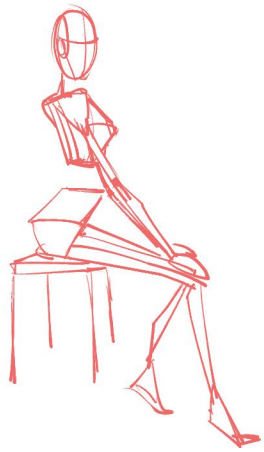




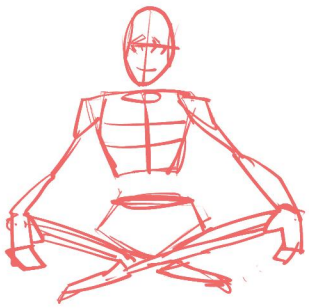


VIDEO LINK

SIMPLIFIED SKELETON

FOR THIS SERIES I DREW SITTING POSES

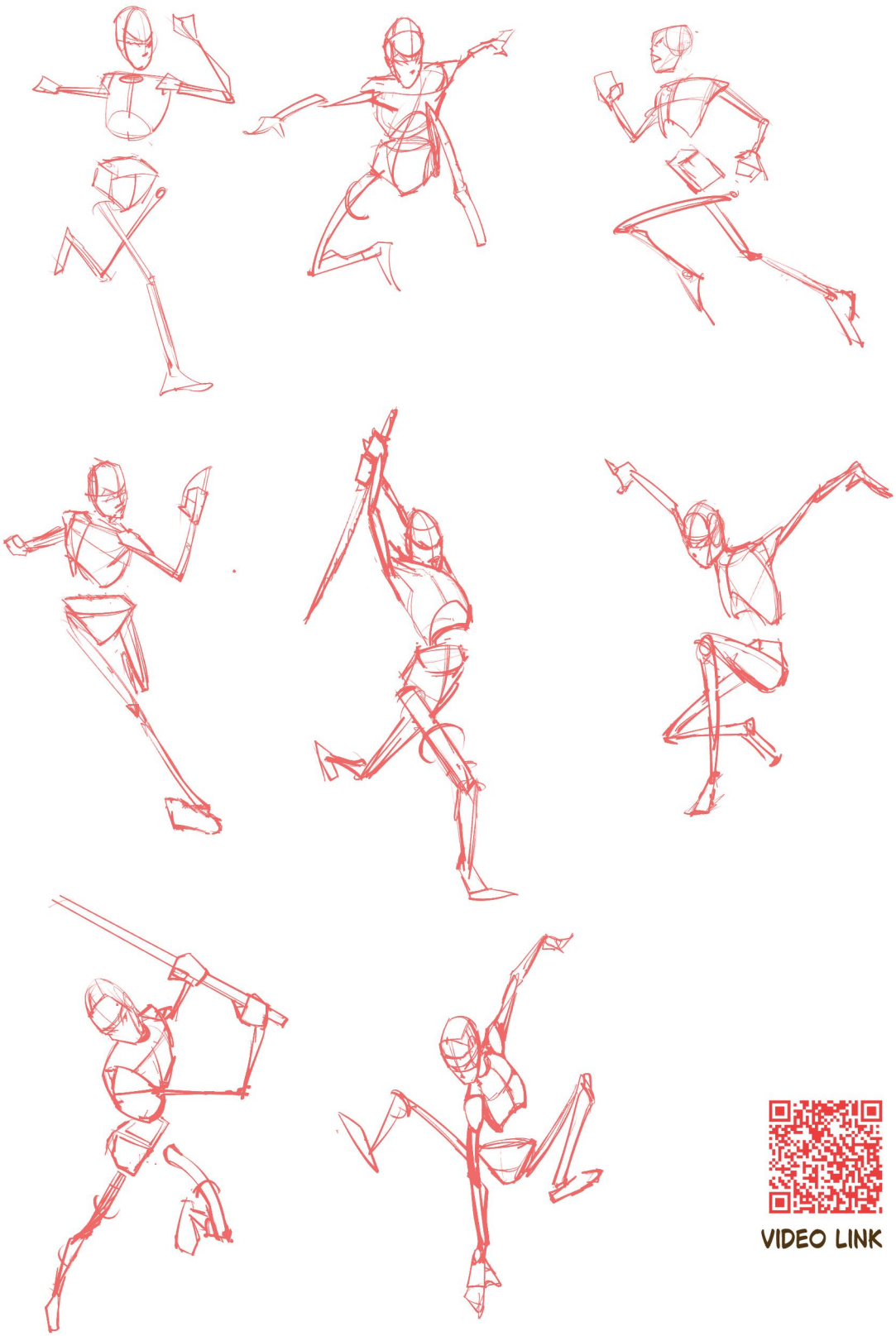




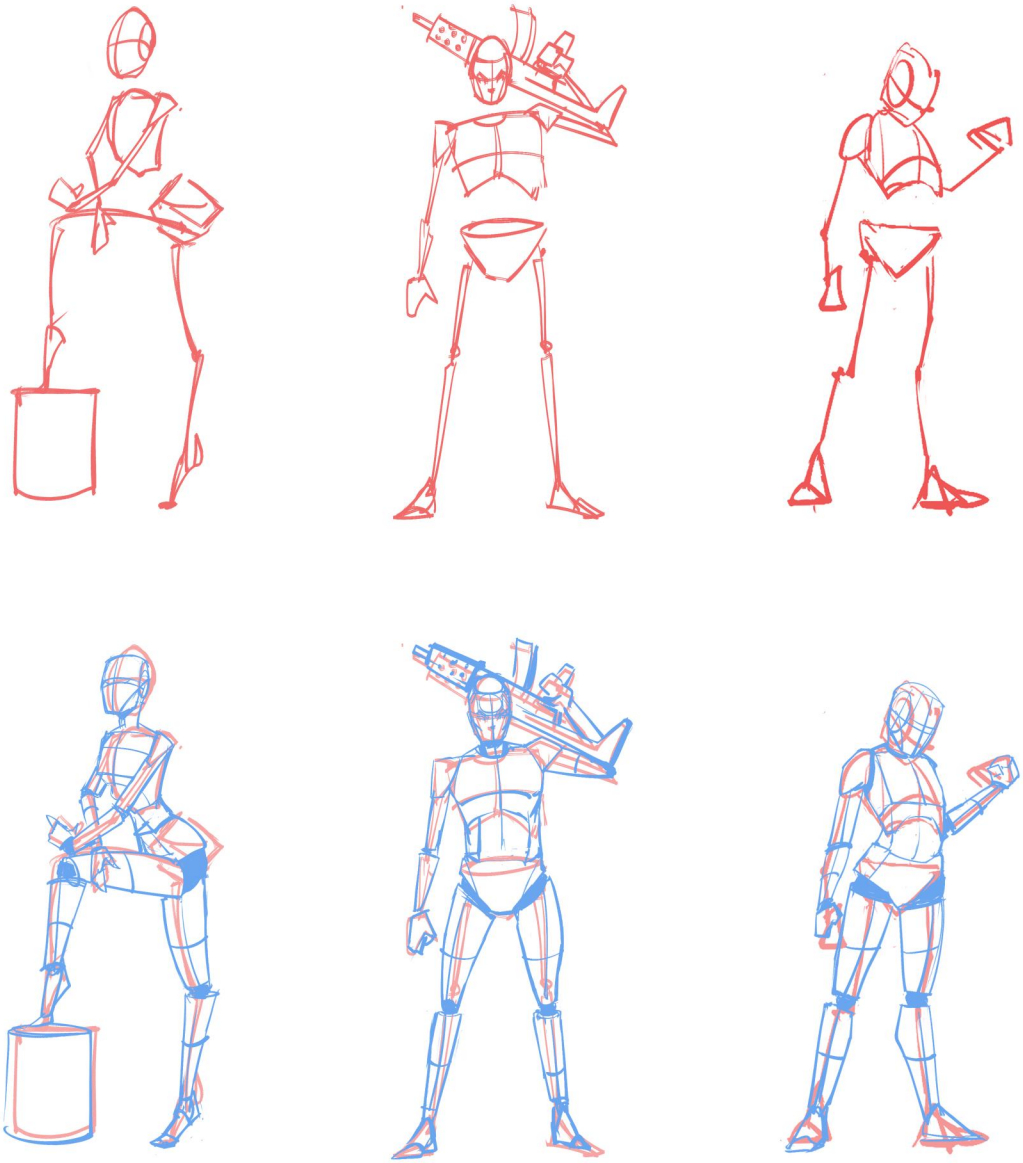
VIDEO LINK

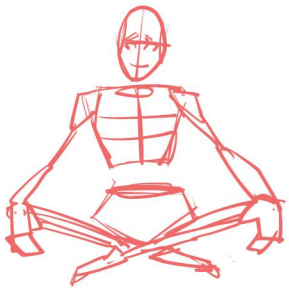
SIMPLIFIED SKELETON

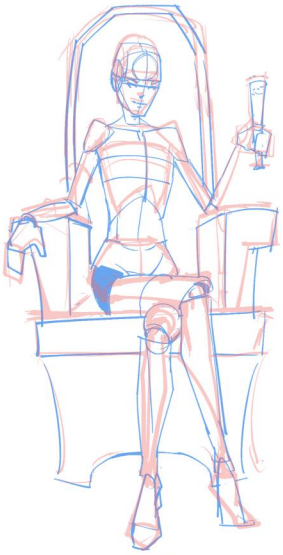
DYNAMIC POSES ARE MORE DIFFICULT TO DRAW.
WHEN I DO THIS KIND OF DRAWING, I ONLY LOOK FOR MOVEMENT, AND MY SKETCHING CAN BE A LITTLE MESSIER.

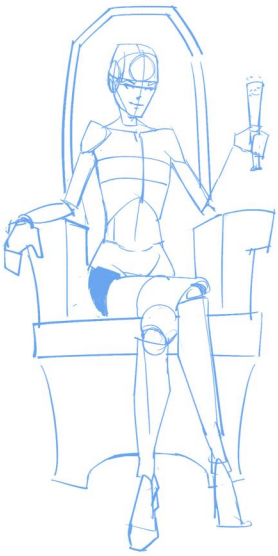


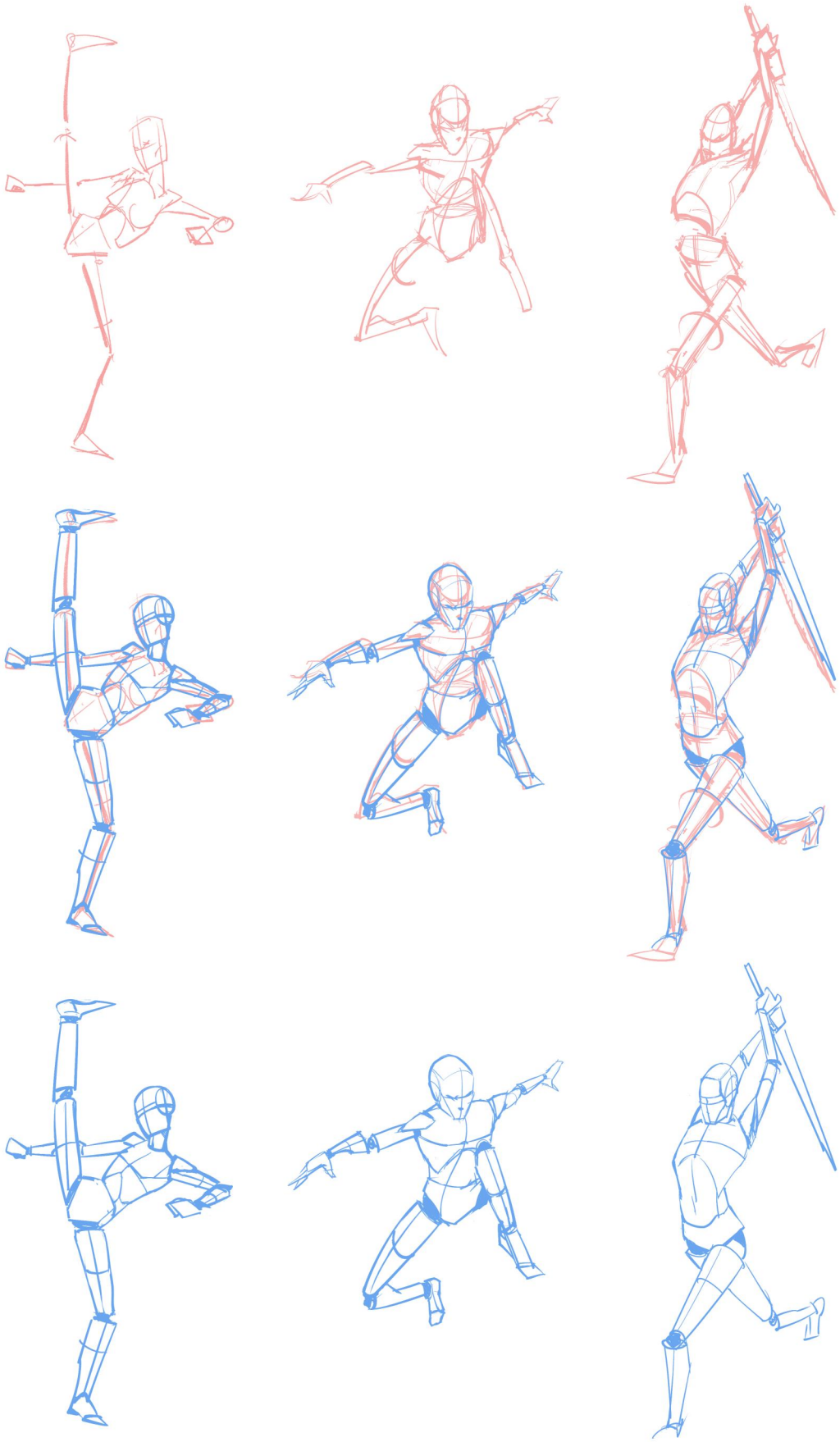
VIDEO LINK

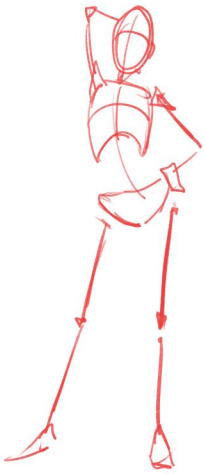












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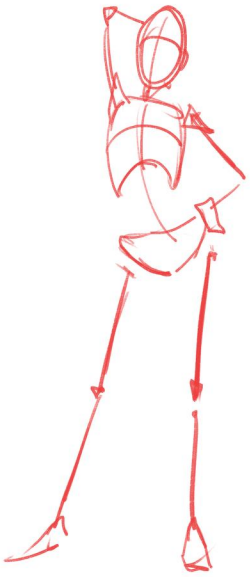

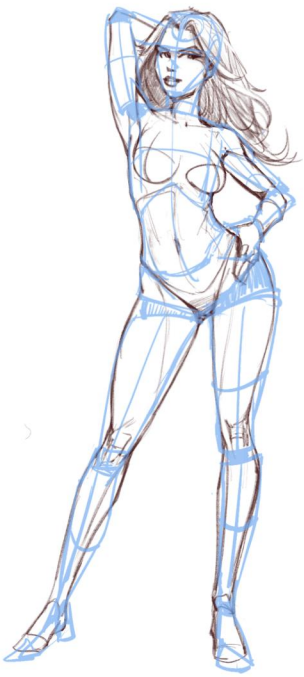

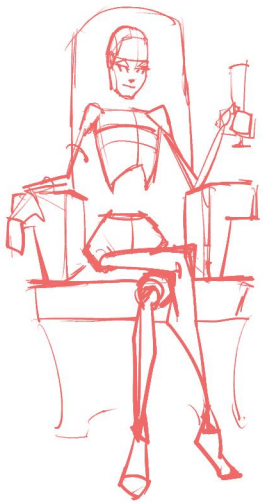

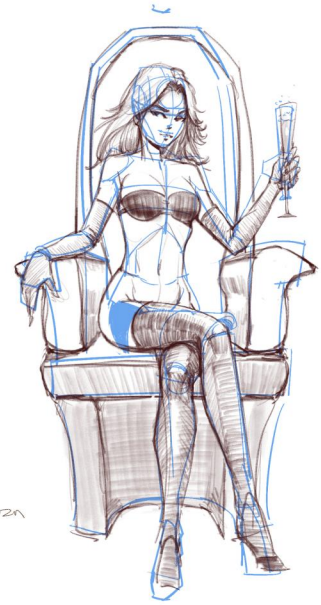

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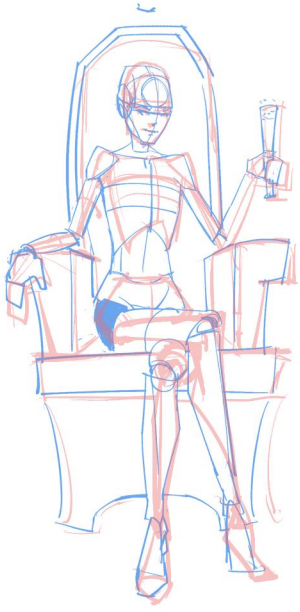

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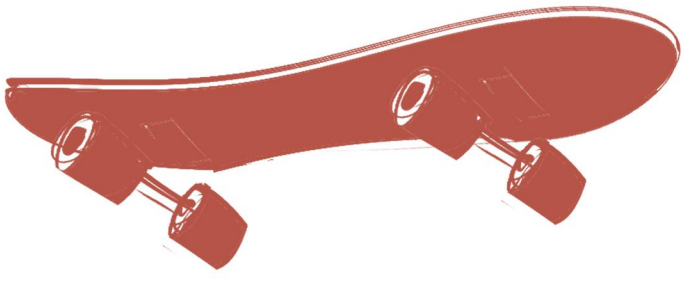
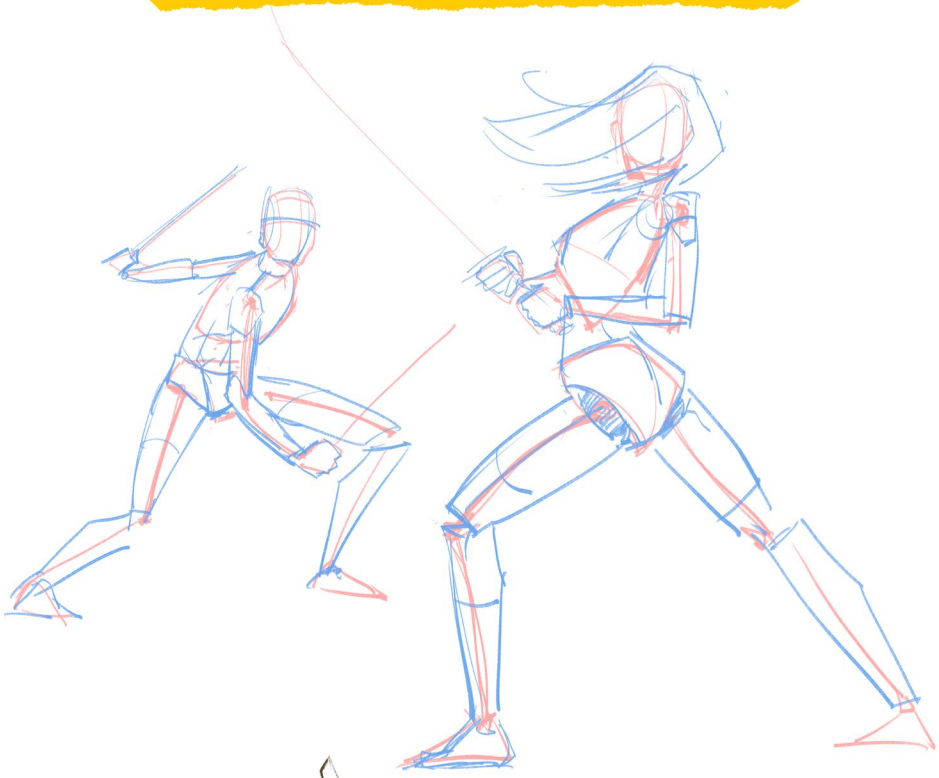


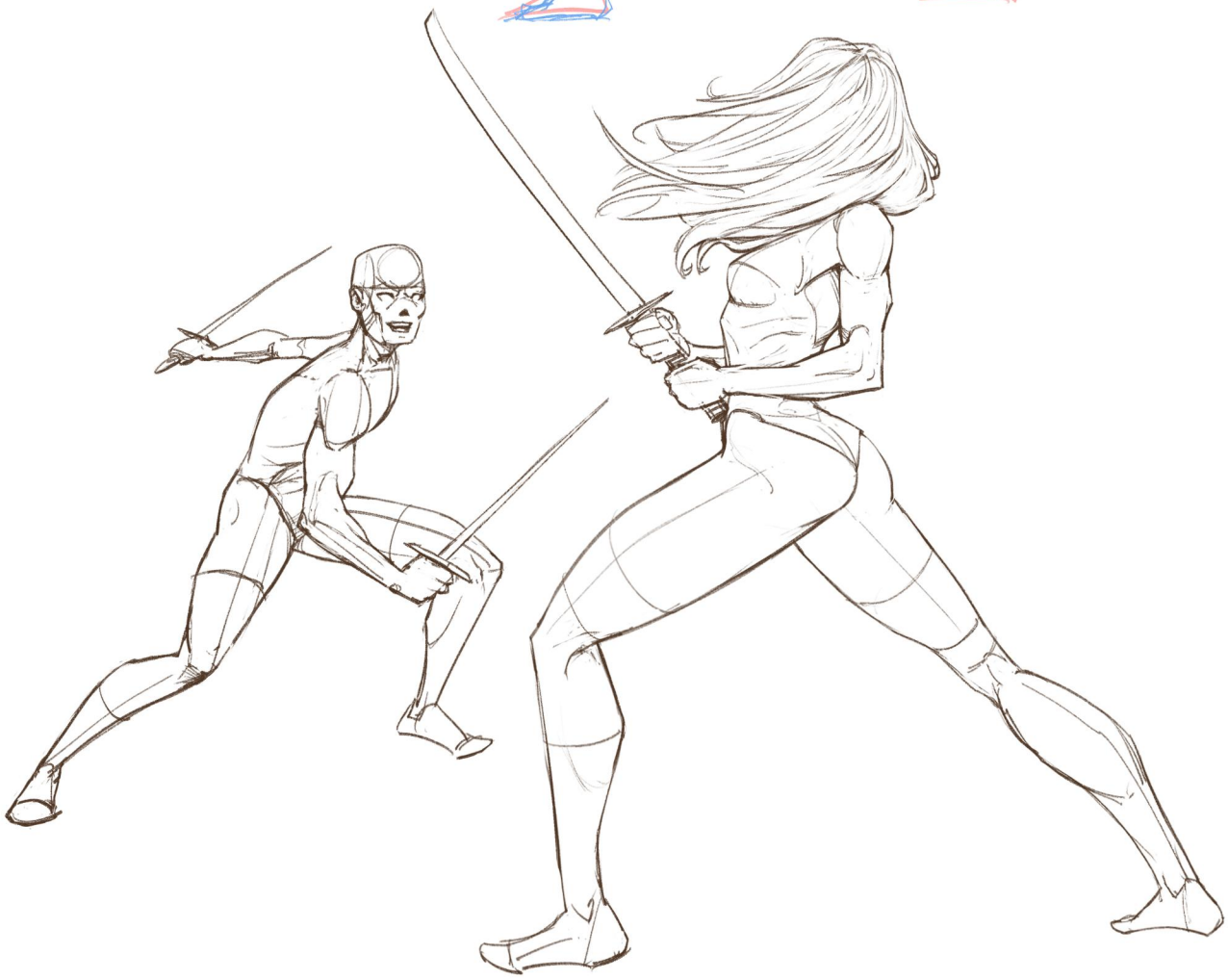
ACTION DRAWING

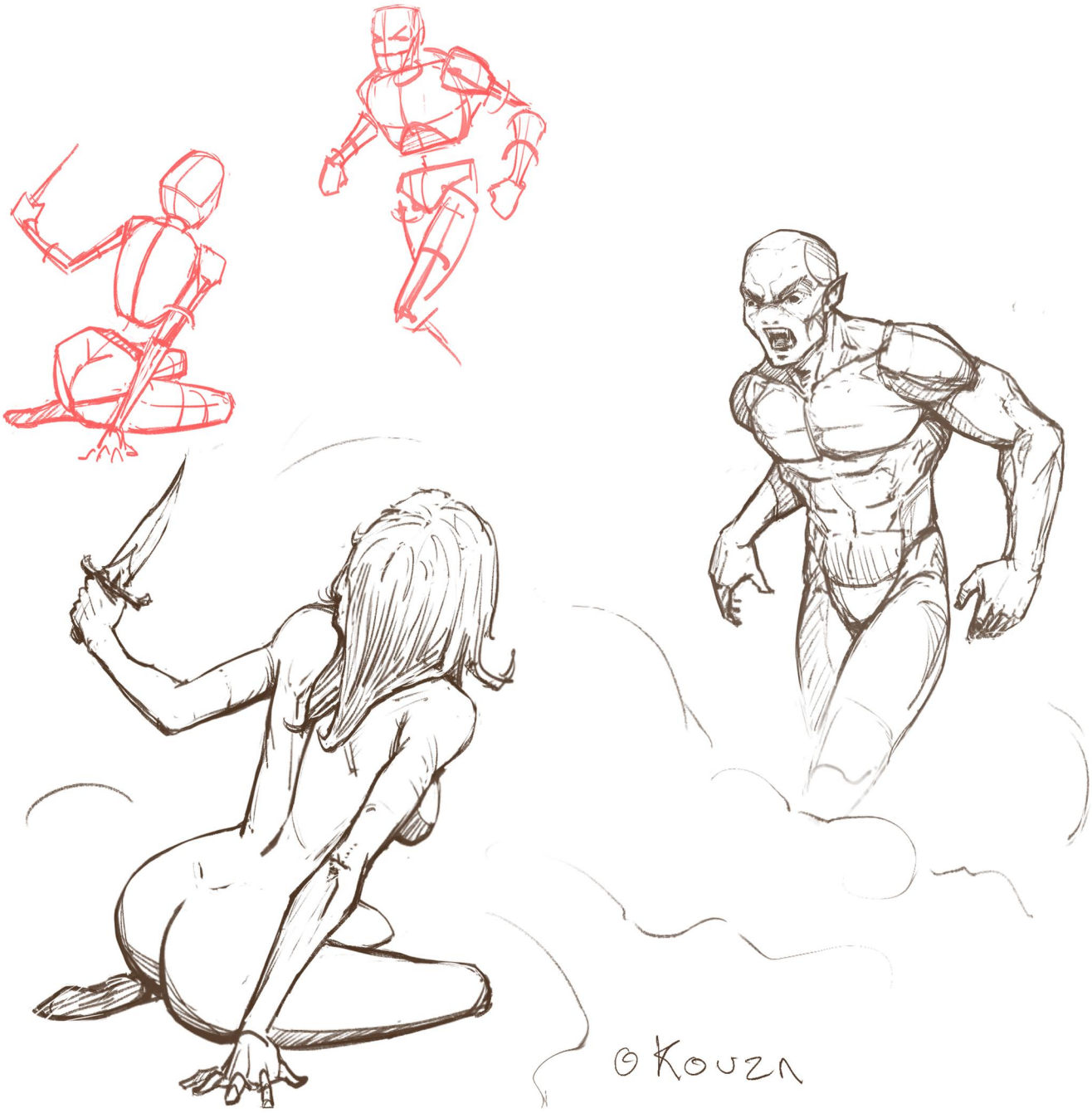
FOR THIS ONE I DREW DIRECTLY ON TOP OF THE RED SKELETON.
IT IS NOT ALWAYS NECESSARY TO GO THROUGH THE INTERMEDIATE STEPS.
IT'S UP TO YOU :)

THE GOAL IS TO STOP USING THE BLUE DUMMY.
AFTER A WHILE WHEN YOU GET READY.

ACTION DRAWING



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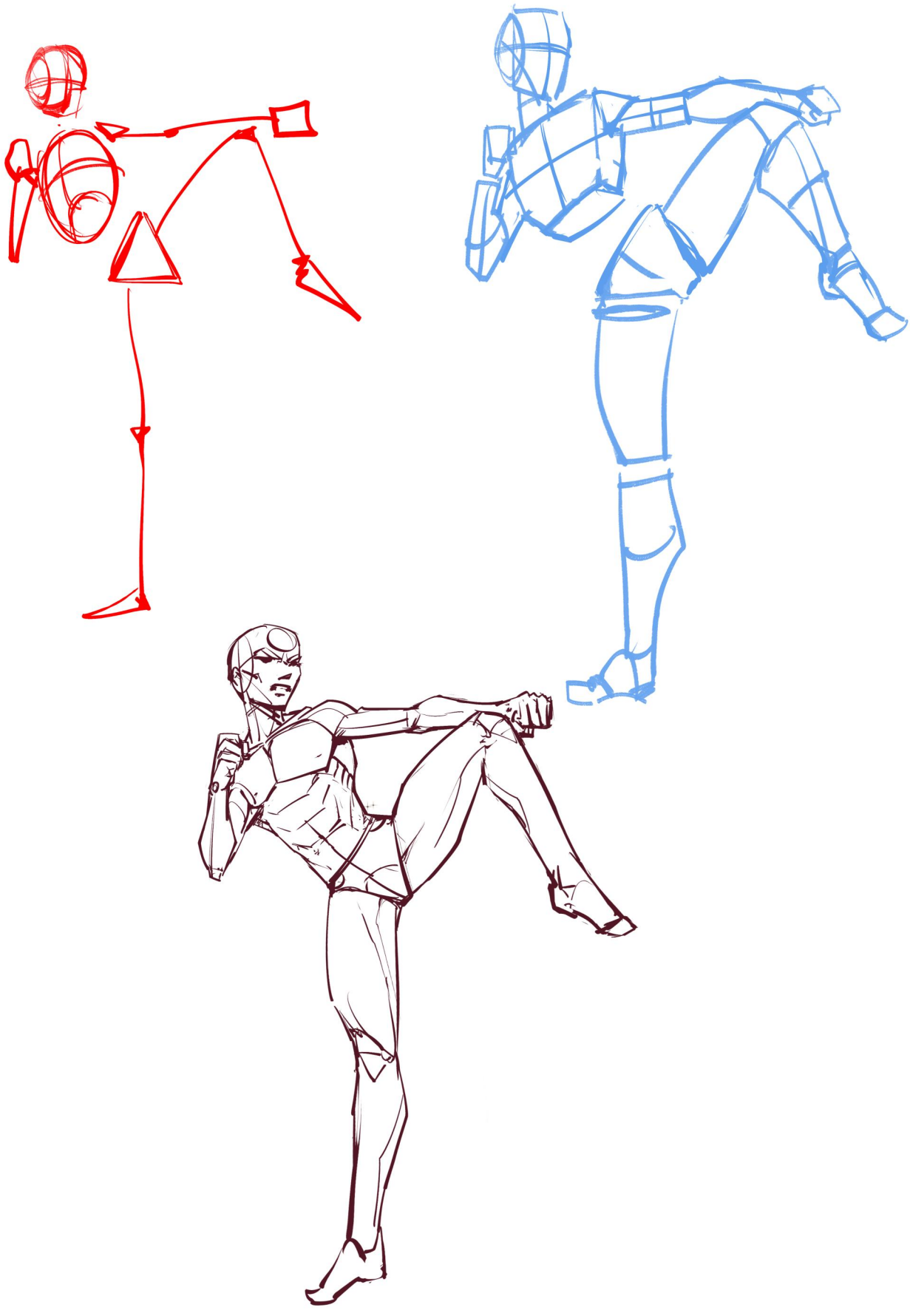
ACTION DRAWING

I REDREW THE BLUE DUMMY A BIT, OR THE SAKE OF CLARITY THIS IS A RATHER COMPLICATED POSE.

ACTION DRAWING



ACTION DRAWING

HERE I SKIPPED THE BLUE MANNEQUIN PHASE (AGAIN)AND DREW THE FINAL SKETCH STRAIGHT FROM THE RED SKELETON. YOU CAN TRY THIS ONCE YOU FEEL CONFIDENT, AND NO LONGER NEED THE INTERMEDIATE STEPS.

ACTION DRAWING

ACTION DRAWING

ACTION DRAWING

OF COURSE, YOU DON'T HAVE TO GO EVERY TIME FROM A SIMPLIFIED SKELETON TO THE MANNEQUIN AND THEN TO THE FINAL DRAWING.

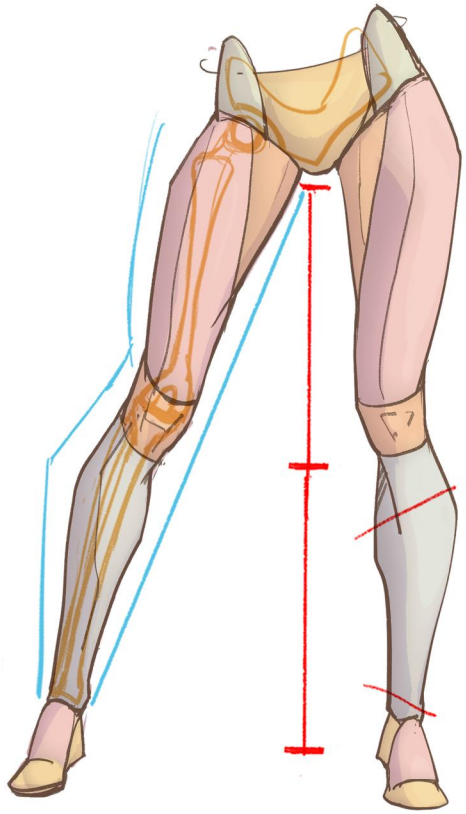
WITH TIME, AND PRACTICE, YOU CAN GO STRAIGHT FROM A SKETCH MIXING SIMPLIFIED SKELETON AND DUMMY, TO THE FINAL DRAWING AND POSE. :)

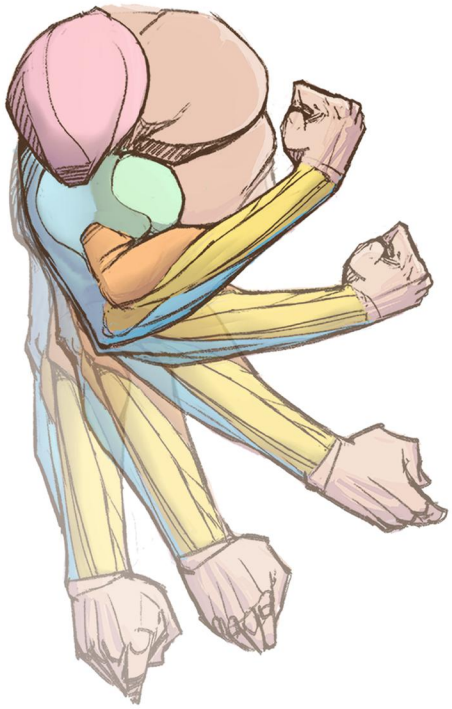
ANATOMY

ANATOMY IS VERY COMPLEX, AT TIMES TEDIOUS TO LEARN AND DIFFICULT TO IMPLEMENT.
I'M NOT A SPECIALIST IN ANATOMY BUT I KNOW ENOUGH.

THE FOLLOWING PAGES ARE THE RESULT OF MY RESEARCH INTO SIMPLIFIED ANATOMY, YOU ONLY NEED TO KNOW ENOUGH TO BE ABLE TO EXPRESS YOURSELF THROUGH YOUR DRAWINGS.

WHAT WE'RE AIMING FOR IS AN ANATOMY THAT'S SIMPLE ENOUGH TO GET YOU GOING!





NOTWITHSTANDING, IT'S IMPORTANT TO UNDERSTAND HOW THE MUSCLES ARE POSITIONED AND HOW THEY WORK,
AS WELL AS THE CONNECTIONS BETWEEN THE MUSCLES AND THE SKELETON. AT THE END OF THE DAY, WHAT WE'RE LOOKING FOR IS ANATOMY THAT LOOKS RIGHT AND IS AESTHETICALLY PLEASING RATHER THAN A 100% ANATOMICALLY-CORRECT RESULT!

BASIC PERSPECTIVE

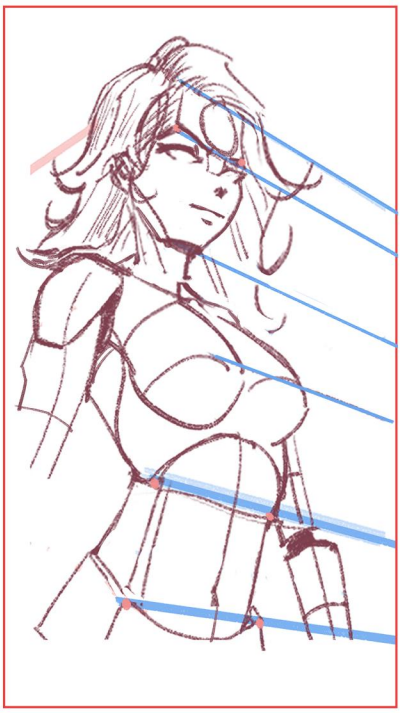
THIS CHARACTER IS SHOWN FROM A WIDE ANGLE FOR THE SAKE OF CLARITY, SO THAT YOU CAN SEE BOTH POINTS OF PERSPECTIVE.

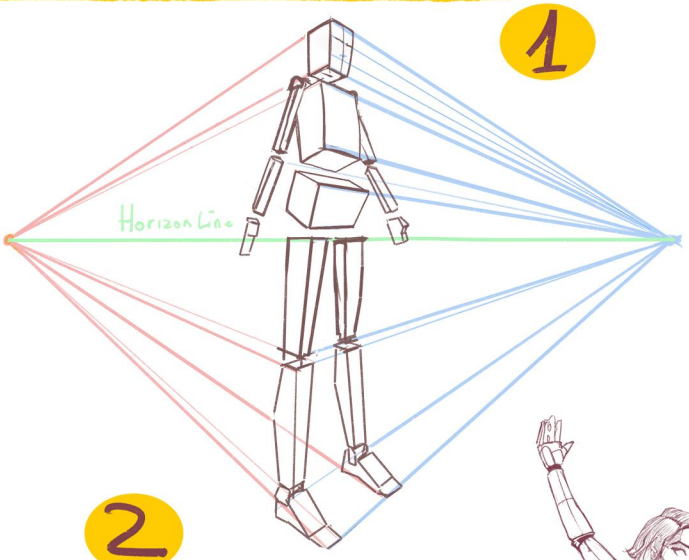
1) START WITH A BOX MODEL TO MAKE THE PROCESS EASIER, THE LINES OF THESE SIMPLE SHAPES STRETCH ALL THE WAY TO THE VANISHING POINT.

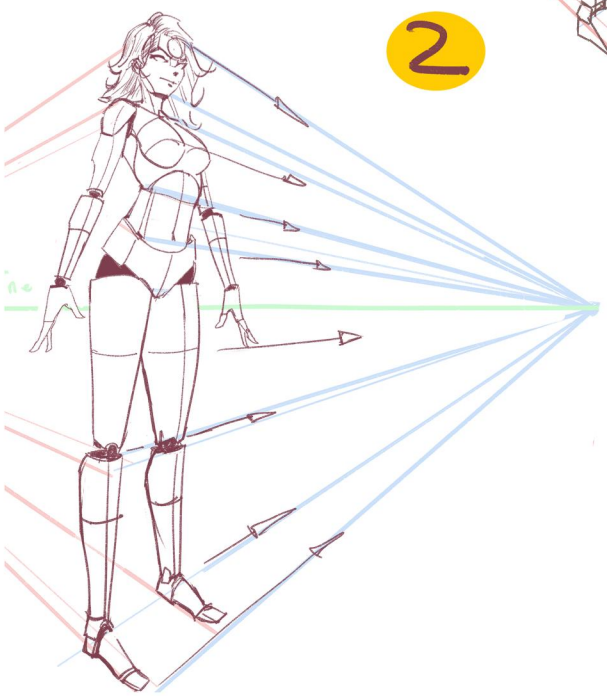
2) THEN DRAW A DOLL MODEL ON TOP OF THE BOX MODEL, MAKING SURE THE VANISHING POINTS ARE RESPECTED.

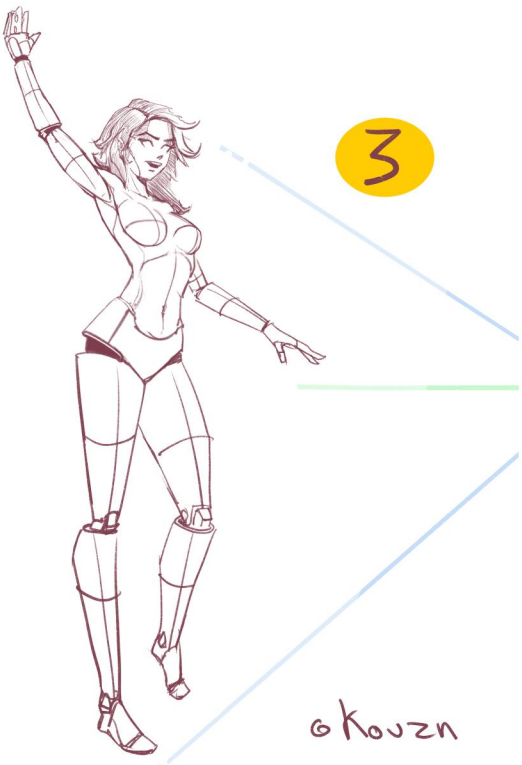
WHEN DRAWING IN PERSPECTIVE, BE MINDFUL OF THE SALIENT FEATURES AT THE FRONT OF THE CHARACTER SUCH AS ITS EYEBROW LINE, HIPS, KNEES, FEET, TORSO, ETC...

3:)DON'T GET STUCK ON CORRECT PERSPECTIVE ALONE OTHERWISE YOU WILL DRAW A STATIC POSE.
PLAY WITH THE POSE, FIND SOMETHING THAT IS AT ONCE DYNAMIC AND RESPECTS THE PERSPECTIVE THAT WAS ALREADY ESTABLISHED.



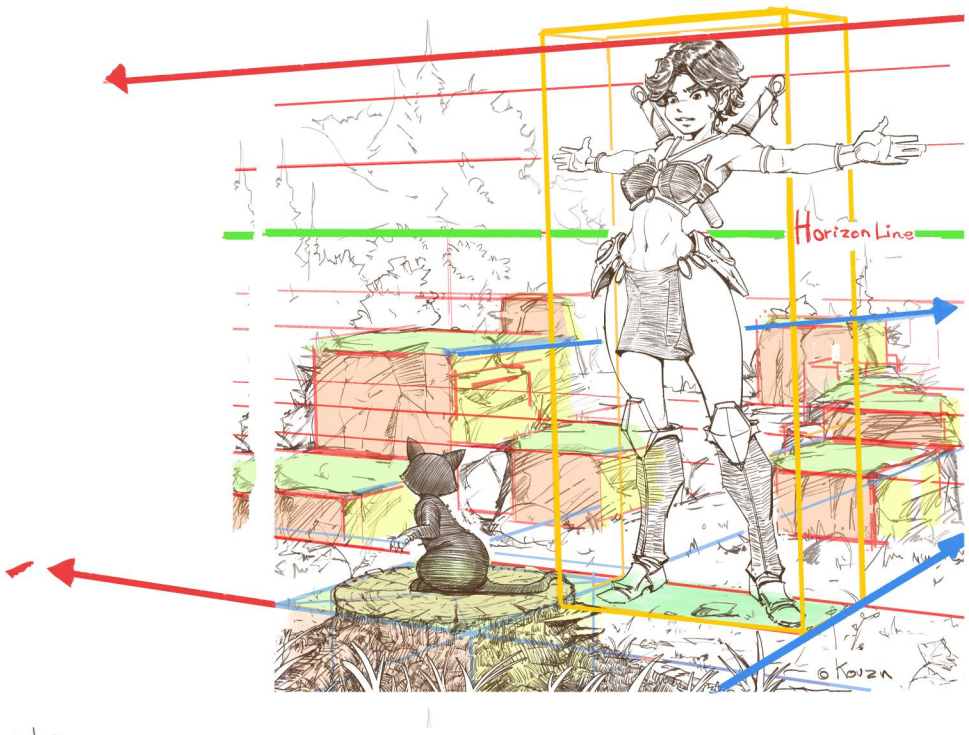






BEING ABLE TO DRAW A SIMPLE TWO-POINTS PERSPECTIVE IS ESSENTIAL AND VERY USEFUL

EVEN IN NATURAL SETTINGS.



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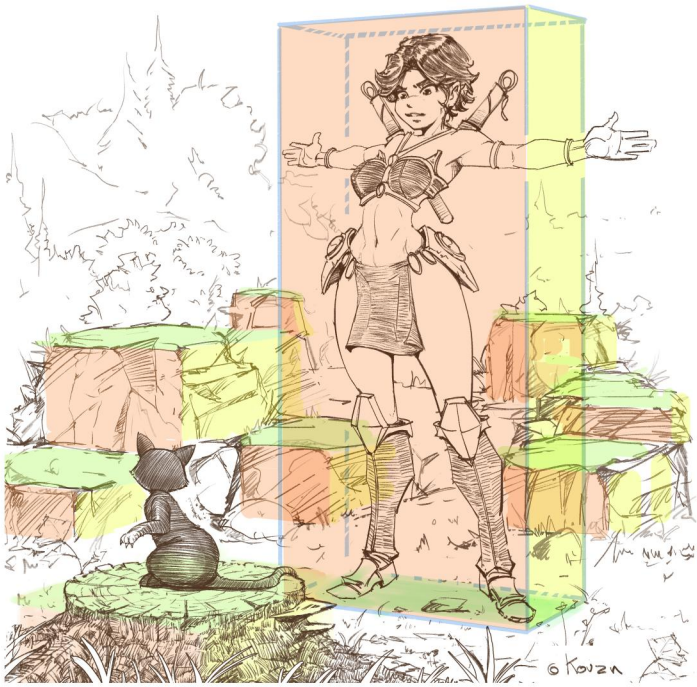


What we will see in the following chapters

1 : ARMS

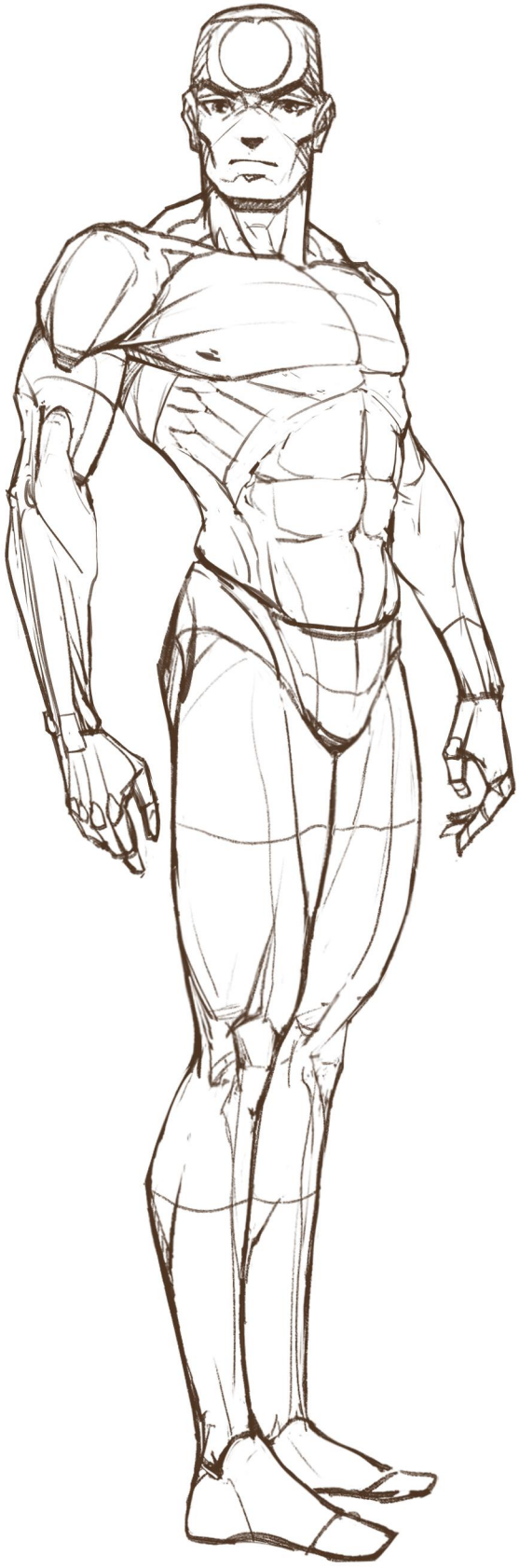
2 : BOOBS TORSO

3 : HANDS

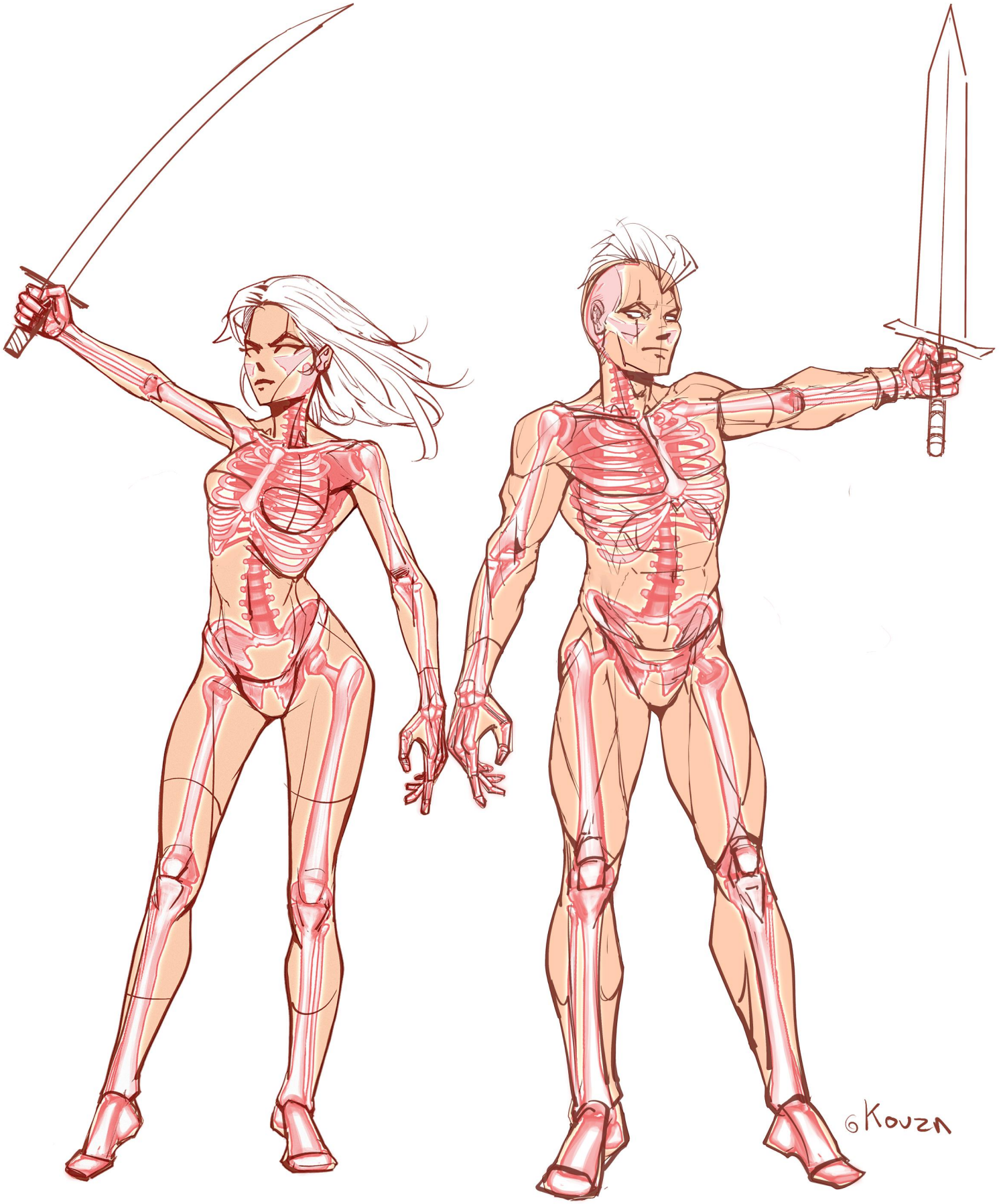
4 : HIPS

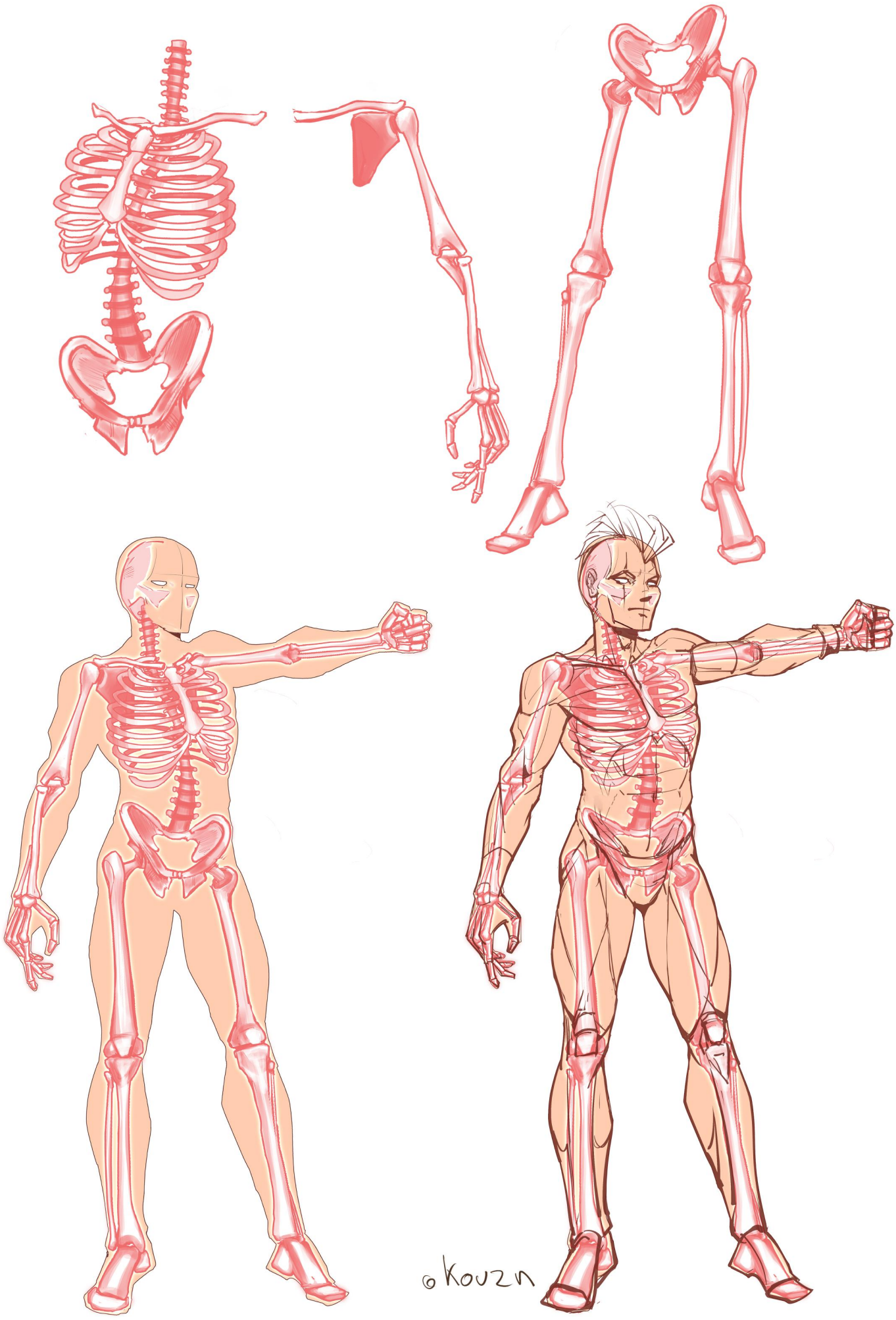
5 : LEGS

6 : FEET



BONES STRUCTURE

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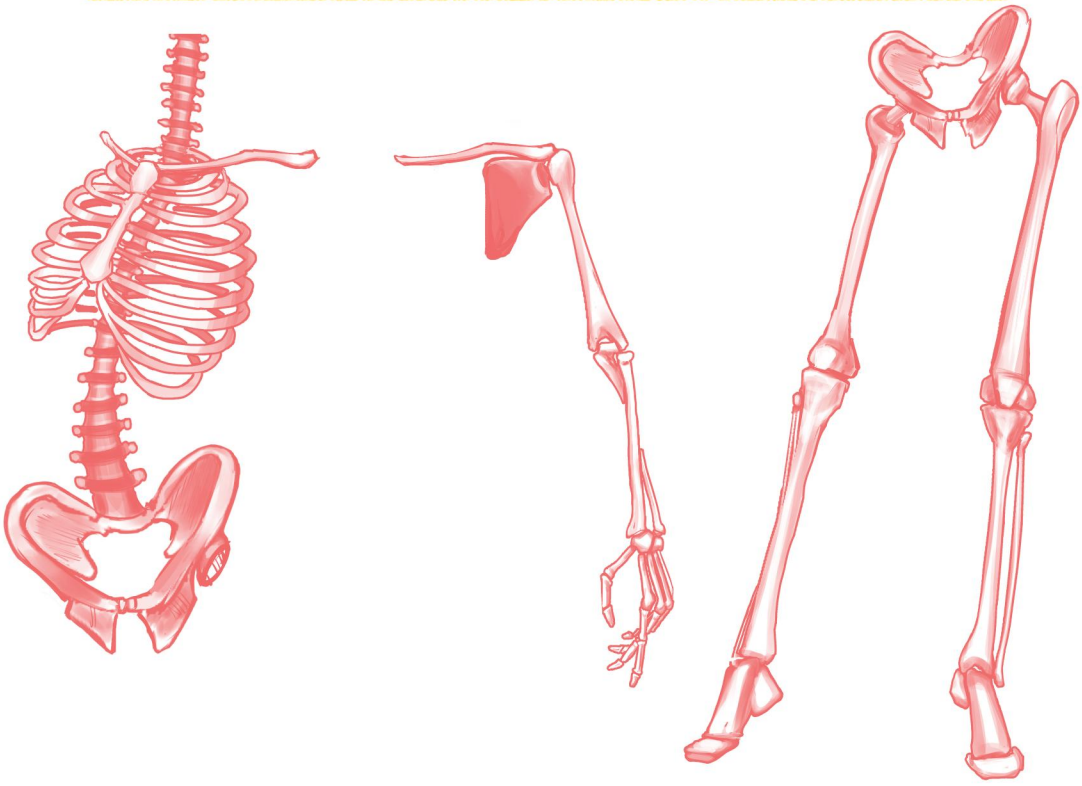
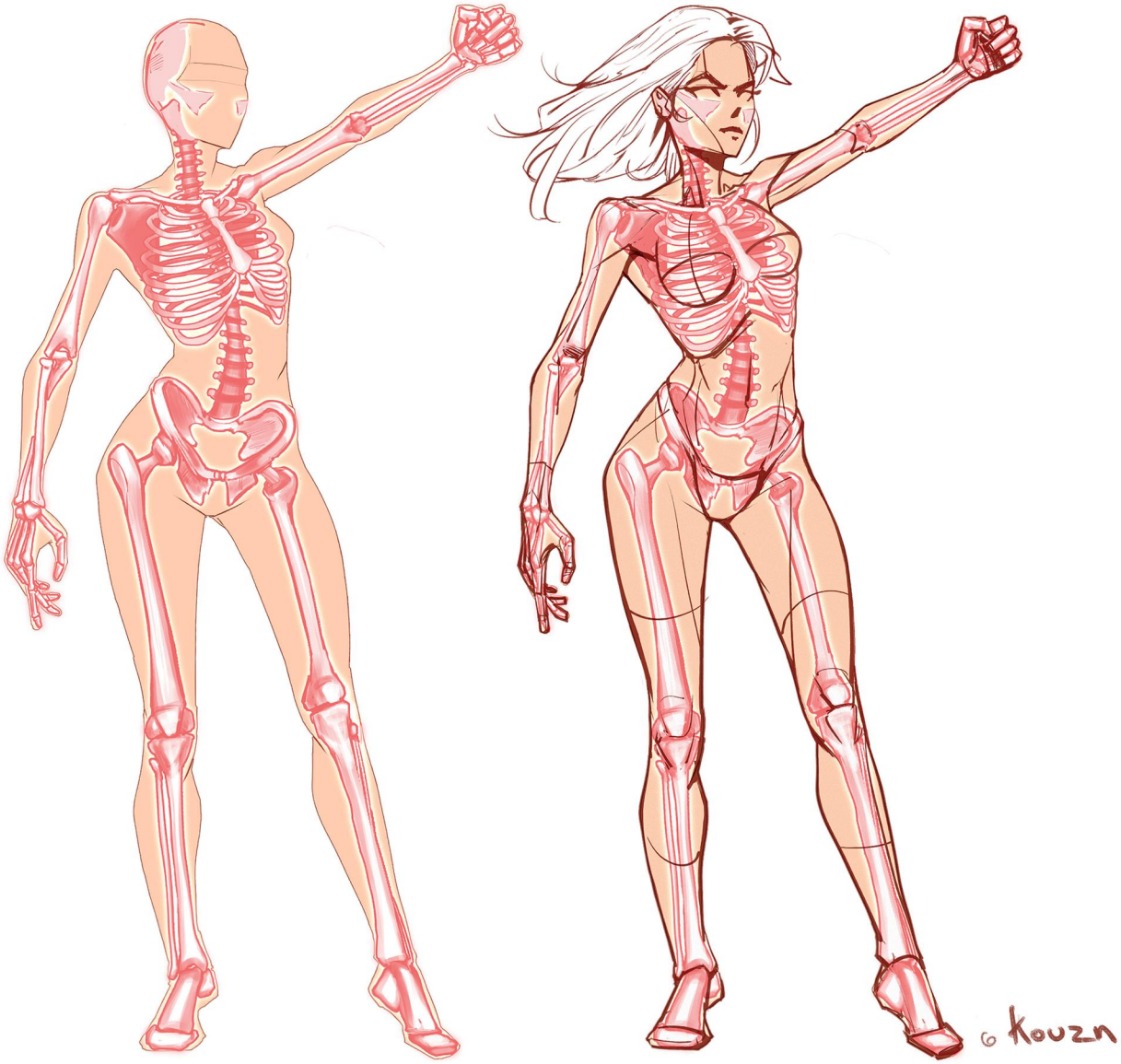
WOMAN OVERLAY SKELETON





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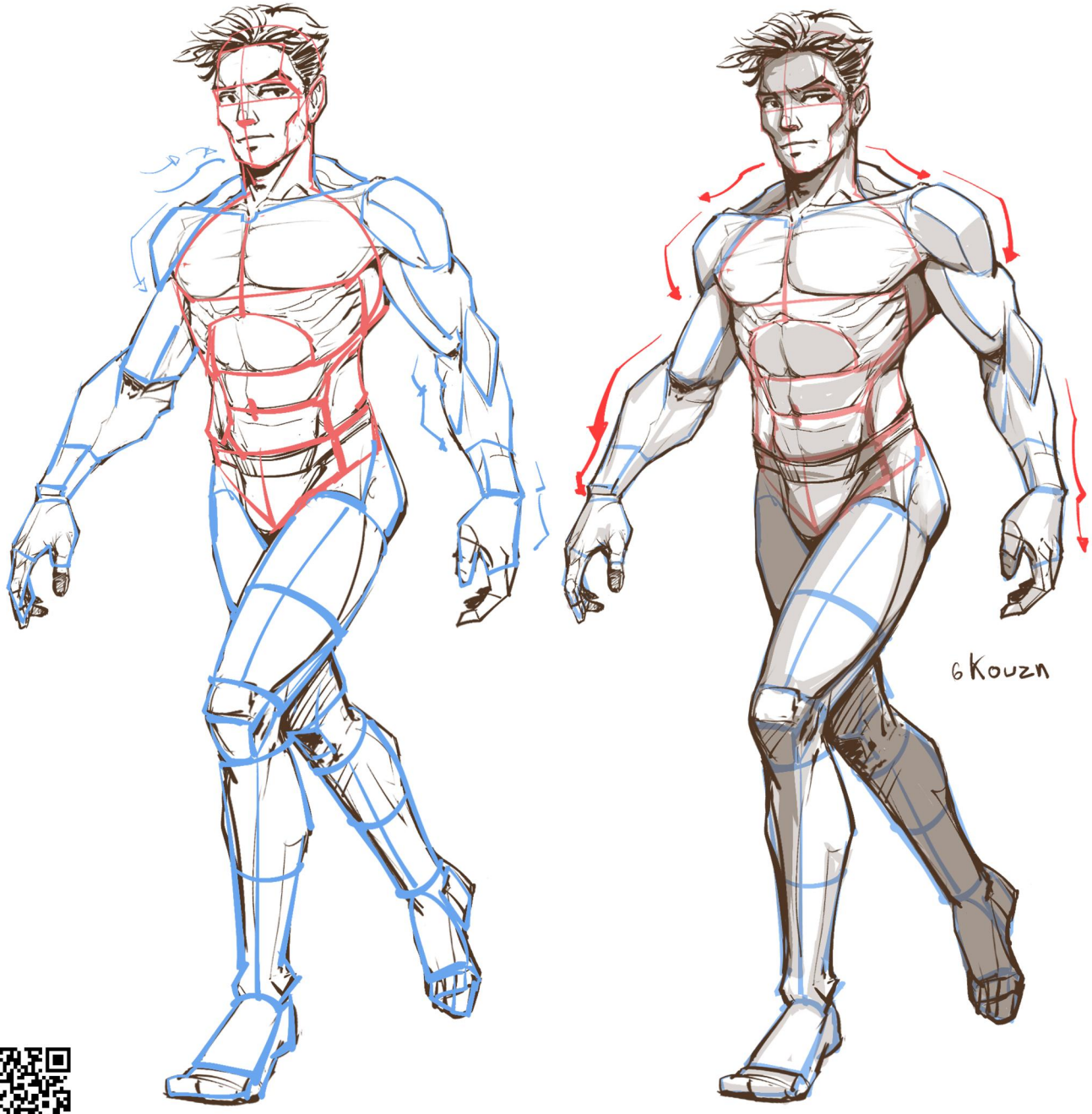
MUSCULAR SHAPE

VOLUME STUDY



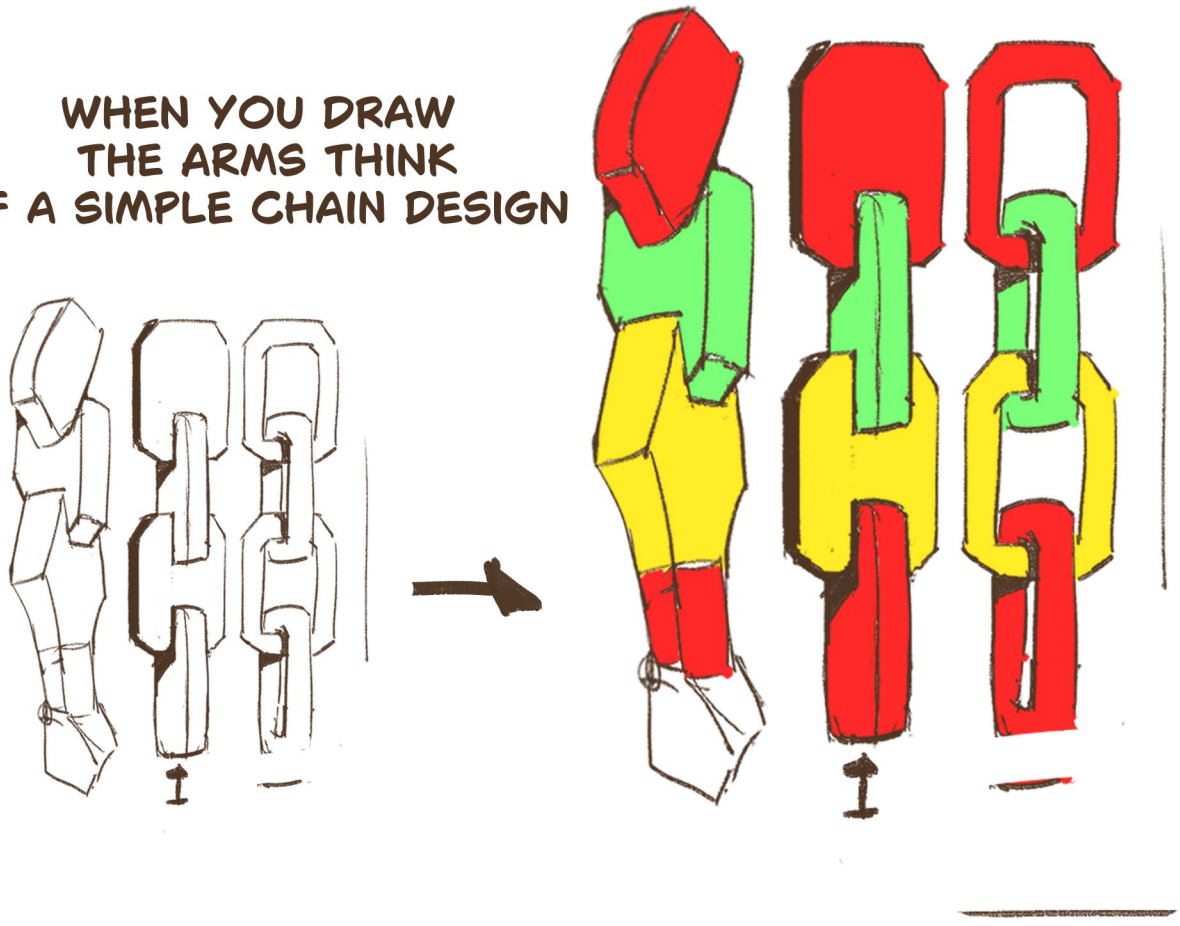
ARMS

DRAWING ARMS

BASIC SHAPES OF THE ARMS

CONSIDER THE ARM AS A CHAIN.
THAT WAY CAN SEE HOW EACH INDIVIDUAL PART LINKS WITH THE OTHERS.
IT'S ALSO USEFUL IN SHADING THE ARM.

WHEN YOU DRAW THE ARMS THINK OF A SIMPLE CHAIN DESIGN



THE CHAIN-ARM IS A SIMPLIFICATION METHOD THAT VISUALIZES THE ARM AS A SERIES OF INTERCONNECTED SEGMENTS.

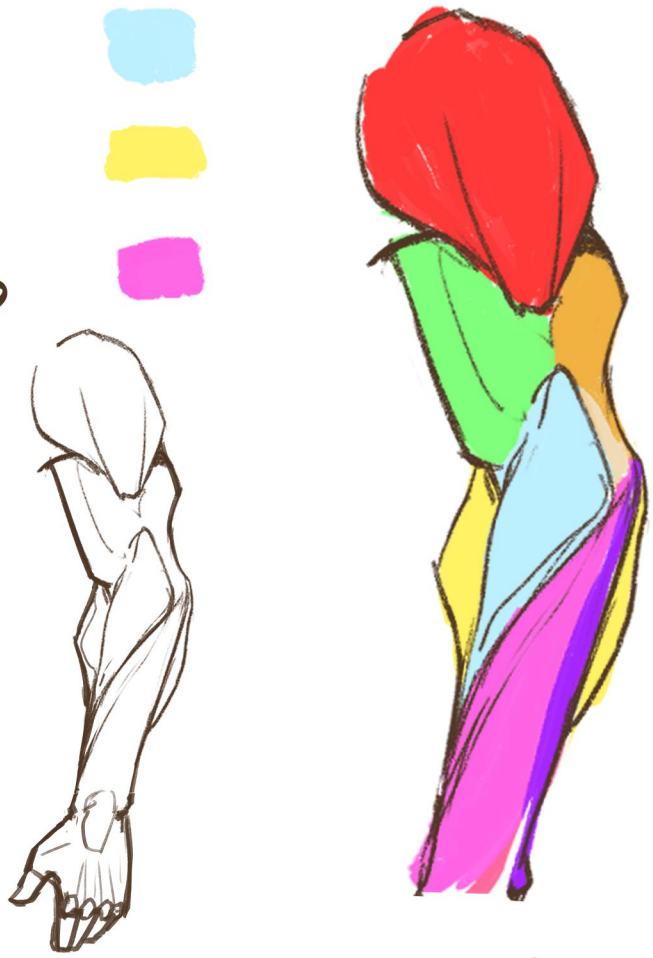
MAJOR MUSCLES OF THE ARM

TO KEEP IT SIMPLE, I DIVIDE
THE FOREARM MUSCLE INTO ONLY
3 GROUPS..

BRACHIORADIALIS

FLEXOR GROUP

EXTENSOR GROUP

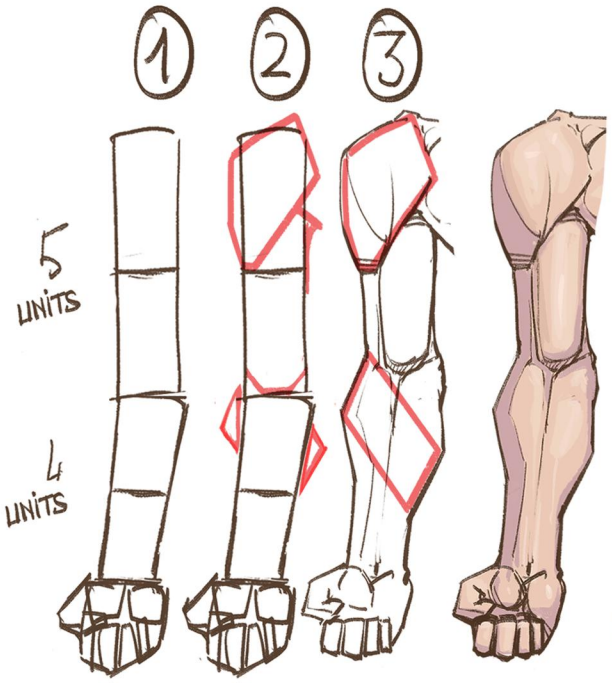


THE BRACHIALIS: LOCATED BELOW THE BICEPS, IT HELPS FLEX THE ELBOW
AND ADDS VOLUME TO THE FRONT OF THE ARM.

THE EXTENSORS: LOCATED ON THE OUTSIDE OF THE FOREARM (ON THE SIDE OF THE BACK OF THE HAND), THESE MUSCLES EXTEND THE FINGERS

THE FLEXORS: THESE ARE LOCATED ON THE INSIDE OF THE FOREARM (PALM SIDE) AND HELP FLEX FINGERS AND WRIST.

DRAWING THE STYLIZED ARMS SHAPES



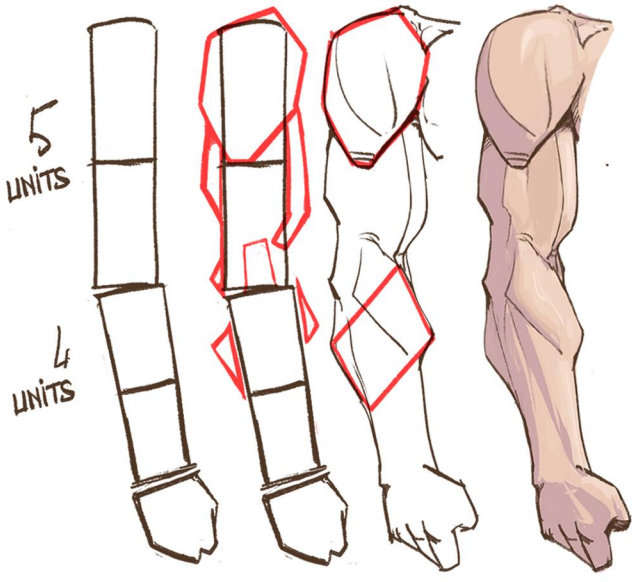
1. I DRAW THE ARM LIKE A TUBE. THE UPPER ARM IS LONGER THAN THE FOREARM

2. AT THIS STAGE, I LIKE TO PLAY WITH SHAPES TO FIND THE RIGHT FLOW.

3. IN THIS VIEW, YOU CAN FIND A RECTANGLE SHAPE ON THE THUMB SIDE.

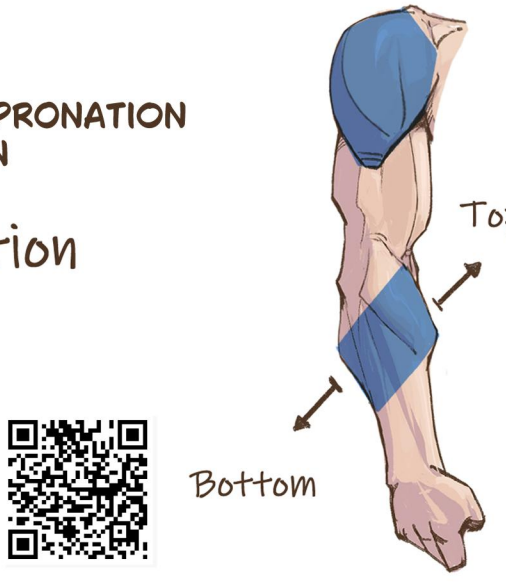
I FORCE IT A LITTLE, I LIKE THIS KIND OF SHAPE

Supination



IT WORKS WITH PRONATION AND SUPINATION

Pronation



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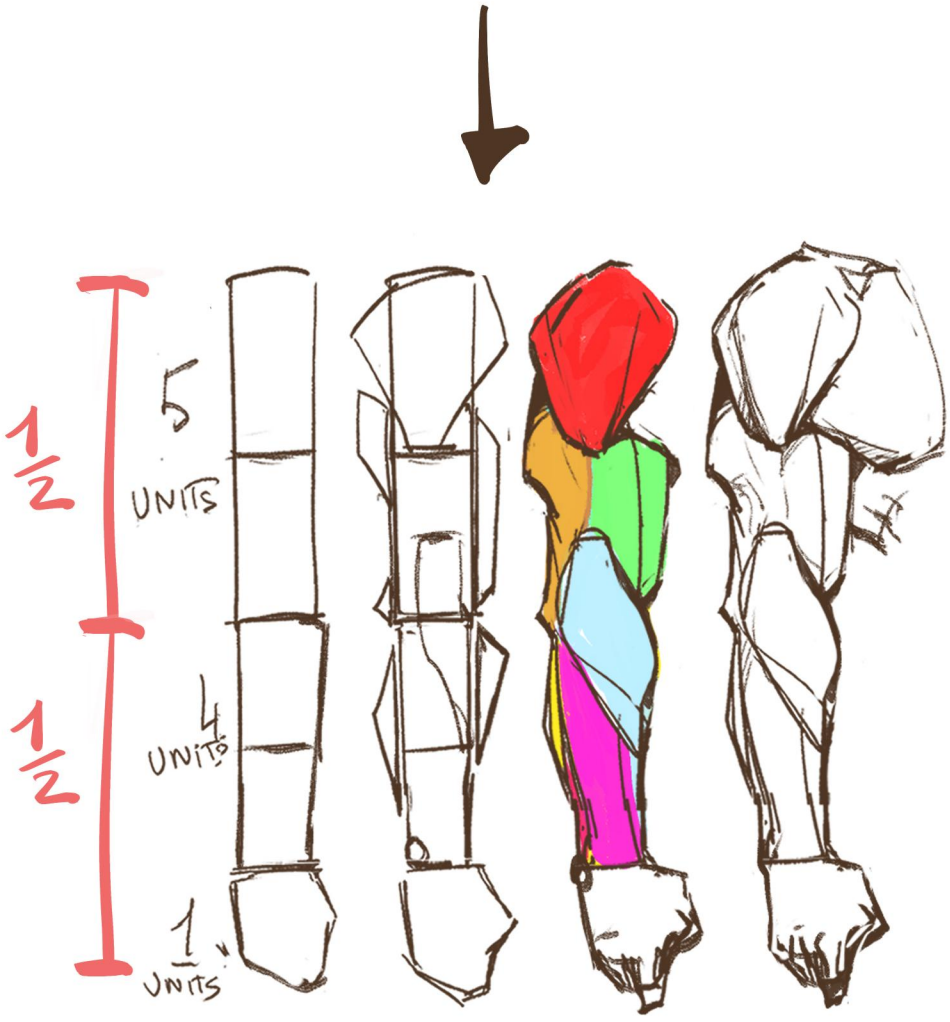
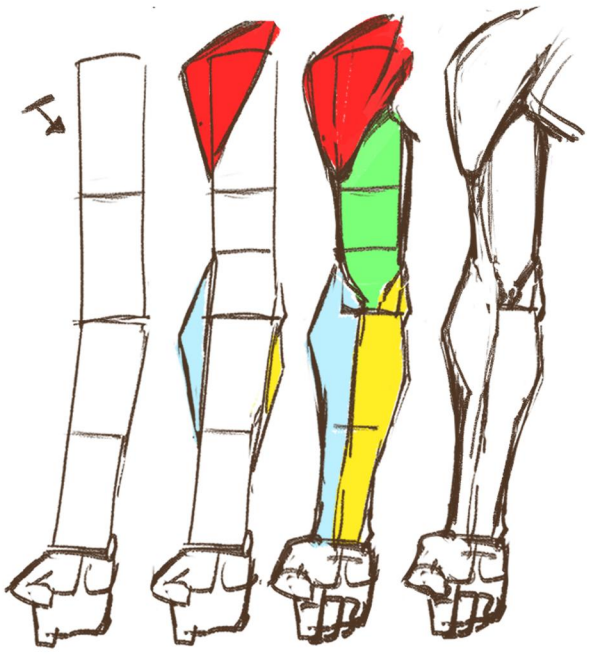
YOU CAN TRY THIS, DRAW THE ARM LIKE A TUBE,
WITH THE UPPER ARM LONGER THAN THE FOREARM.

YOU DIVIDE BY 2 TO PLACE THE ELBOW
AND AGAIN BY 2 FOR THE BRACHIORADIALIS
(IN BLUE, ATTACHED TO THE THUMB).

YOU CAN DRAW TRIANGLES TO FIND THE RIGHT RHYTHM.



SOME EXAMPLES USING THE SAME TECHNIQUE



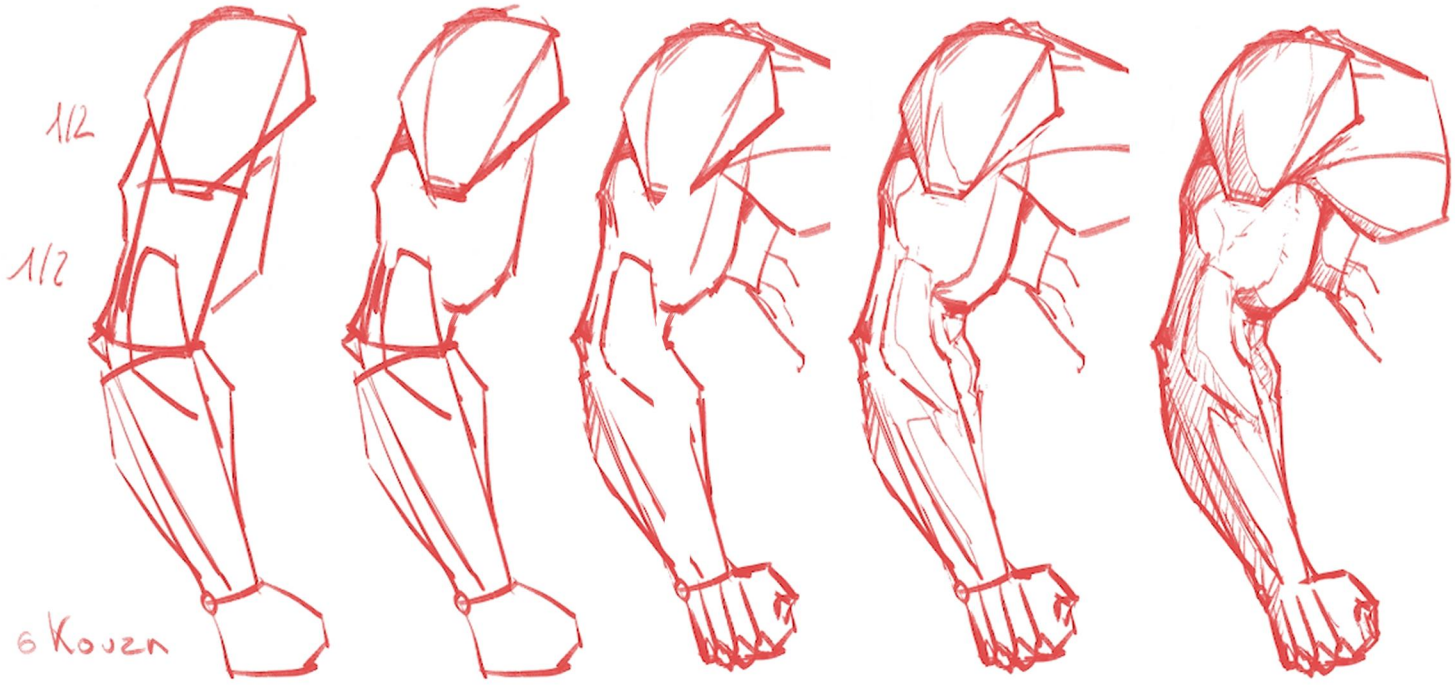
DRAWING ARMS

ANOTHER EXAMPLE !

I DRAW THE ARM LIKE A TUBE, WITH THE UPPER ARM LONGER THAN THE FOREARM.

DIVIDE IN TWO TO PLACE THE ELBOW
AND IN HALF AGAIN FOR THE BRACHIORADIALIS.

USE TRIANGLES TO CREATE RHYTHM.
I FINALIZE THE DRAWING.



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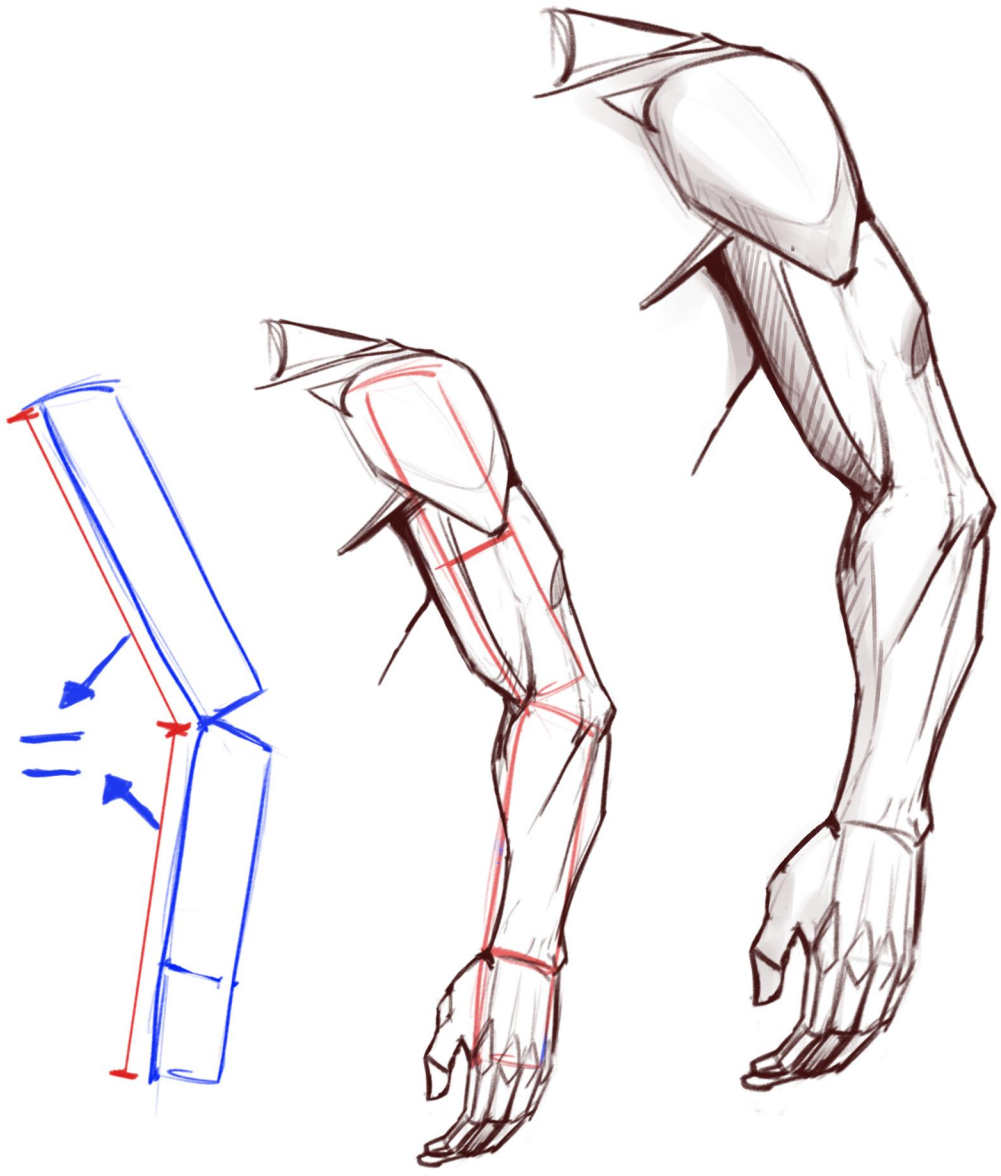
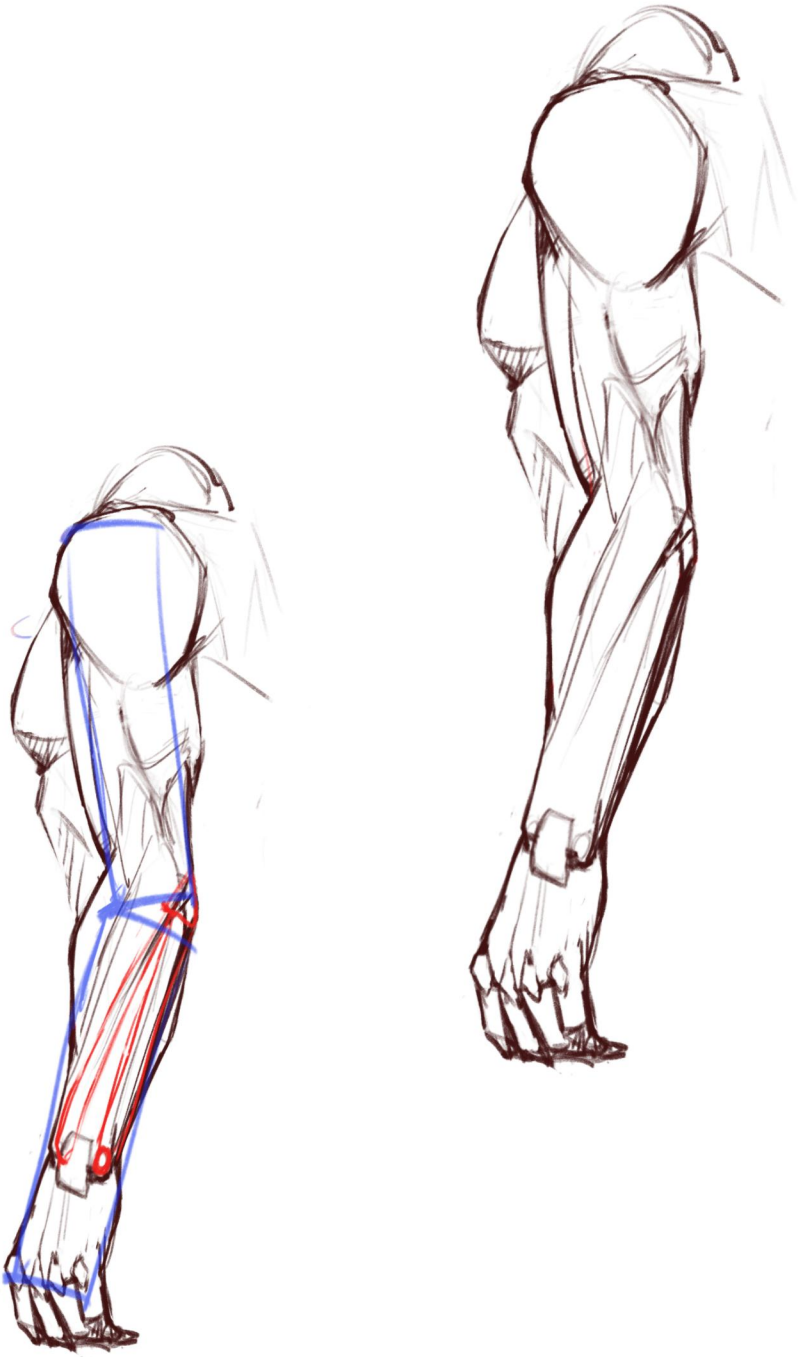


DEMO

DEMO



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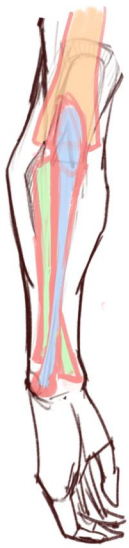
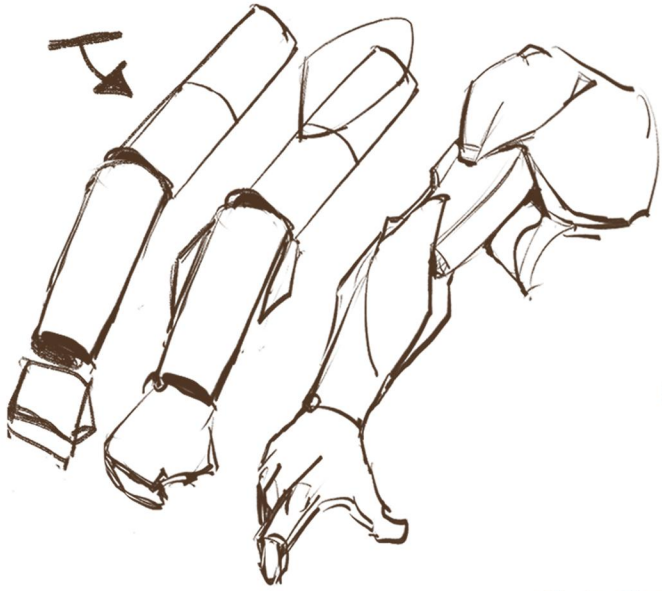
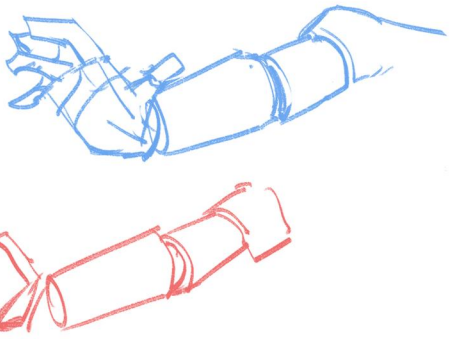
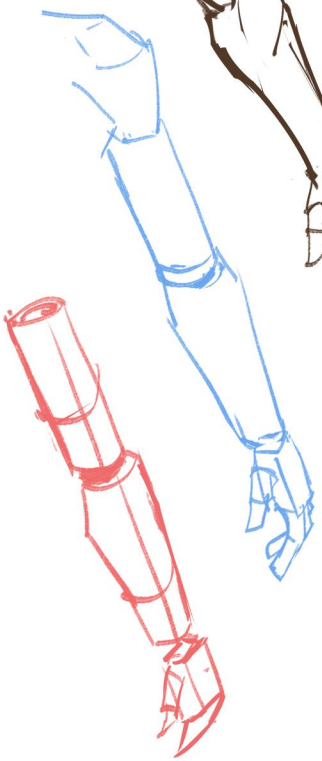


ARMS IN PERSPECTIVE

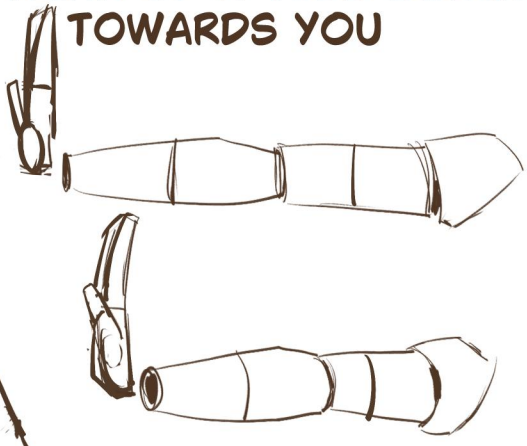


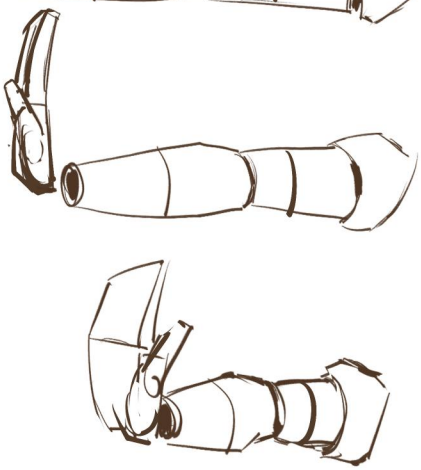
FORESHORTENING ARMS

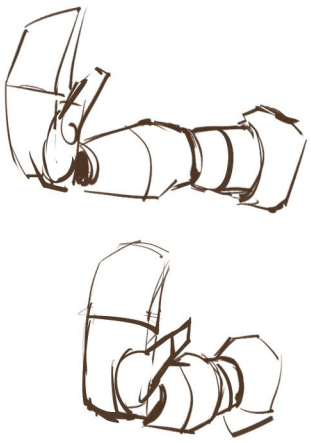




THINK OF A TUBE COMING TOWARDS YOU







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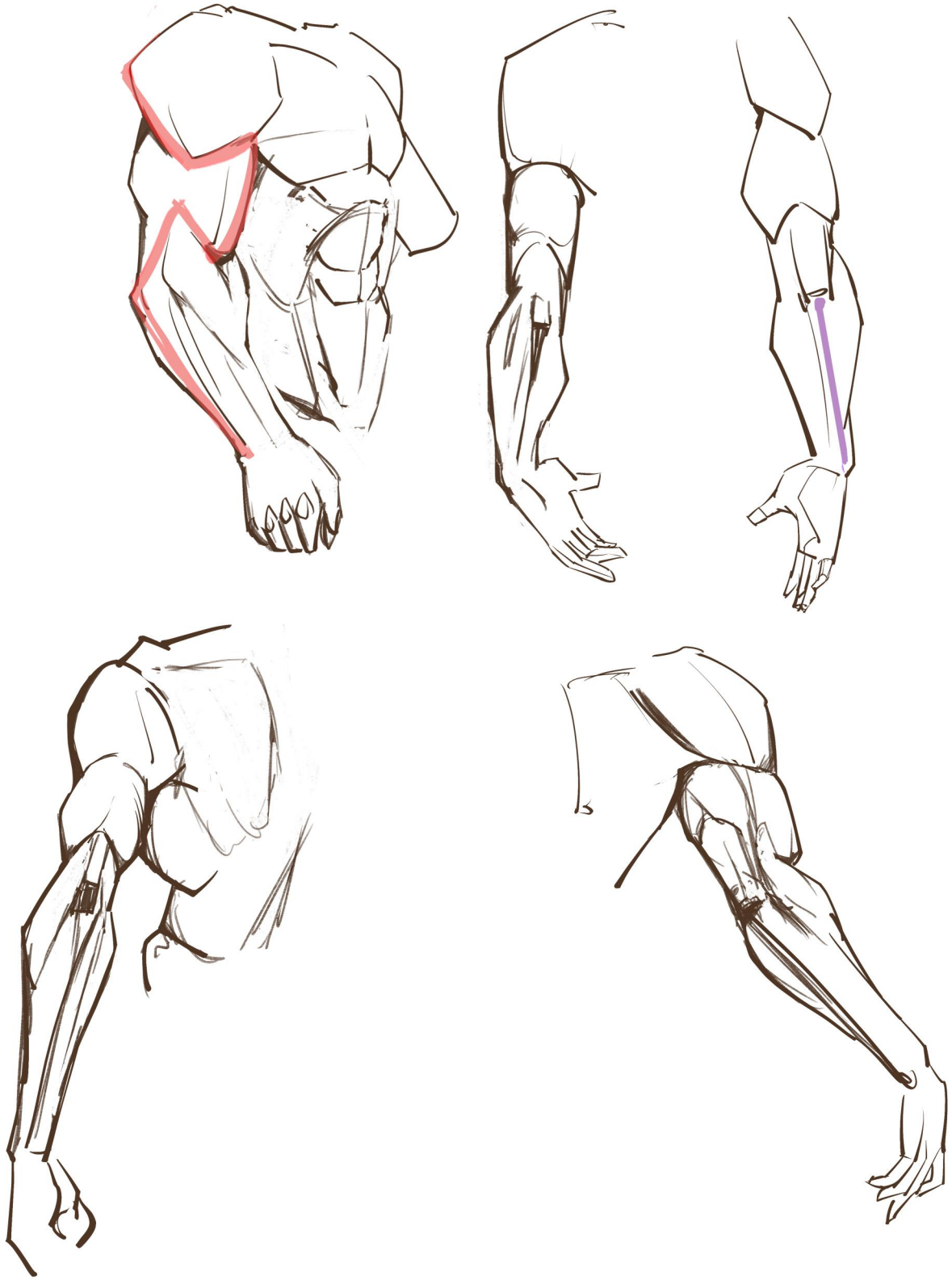
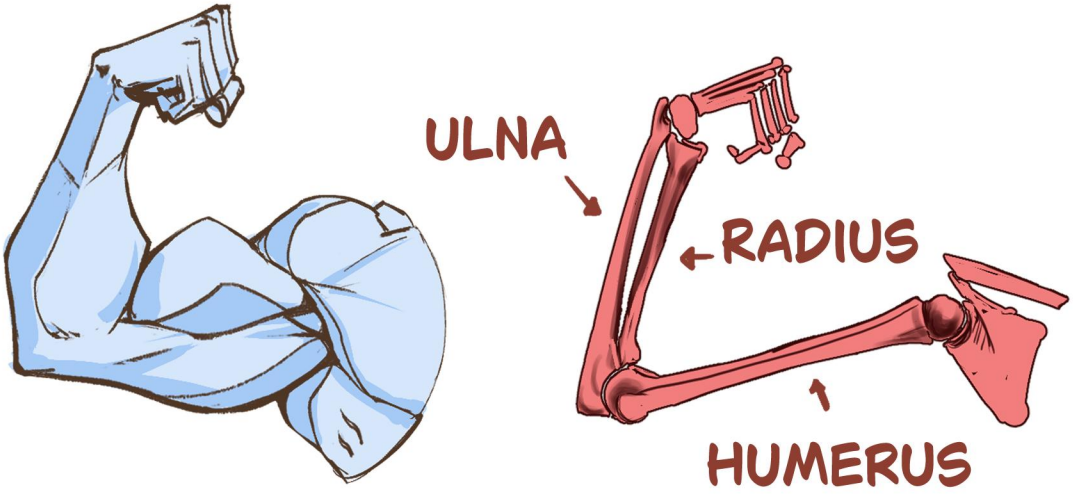
ARM FLOW AND REAR VIEW

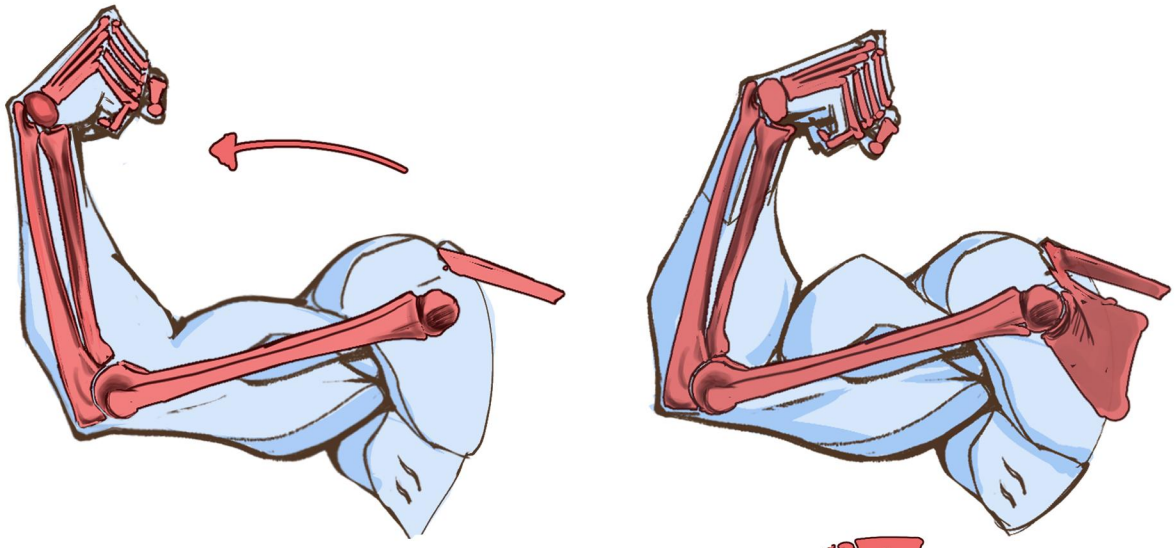
THE ULNA CONNECTS THE ELBOW TO THE HAND.



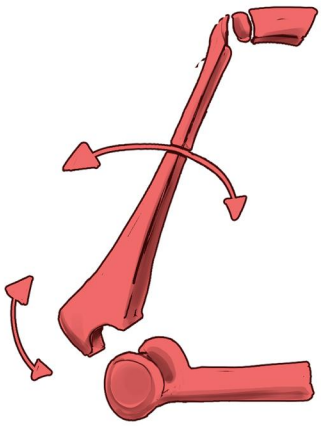
ELBOW ROTATION



IT IS THE ULNA WHICH GIVES ITS SHAPE TO THE ELBOW; IT ROTATES ON THE HUMERUS



SIMPLIFIED VERSION



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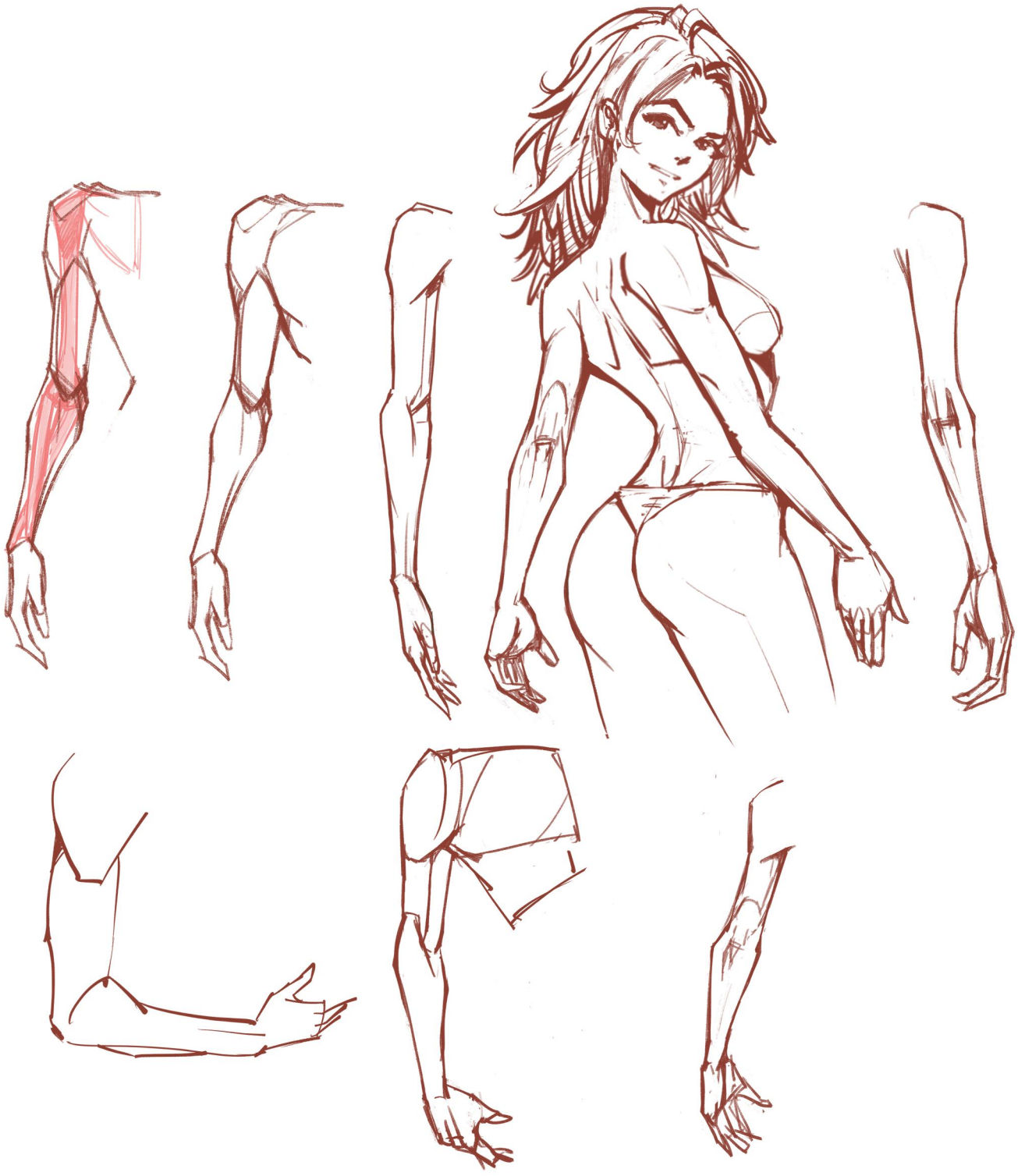
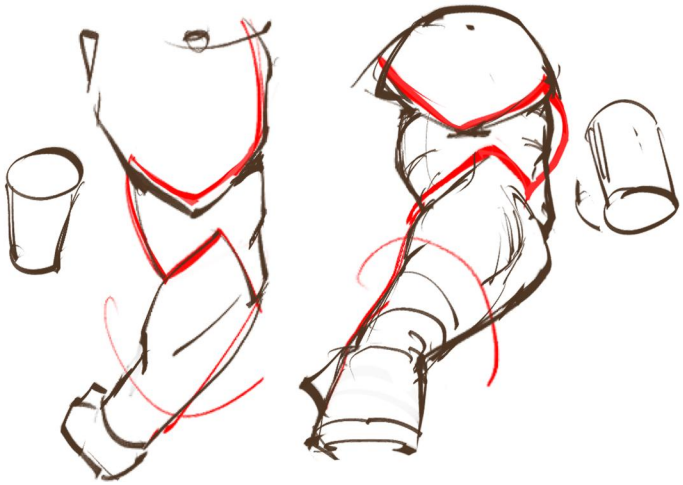
FINE ARMS



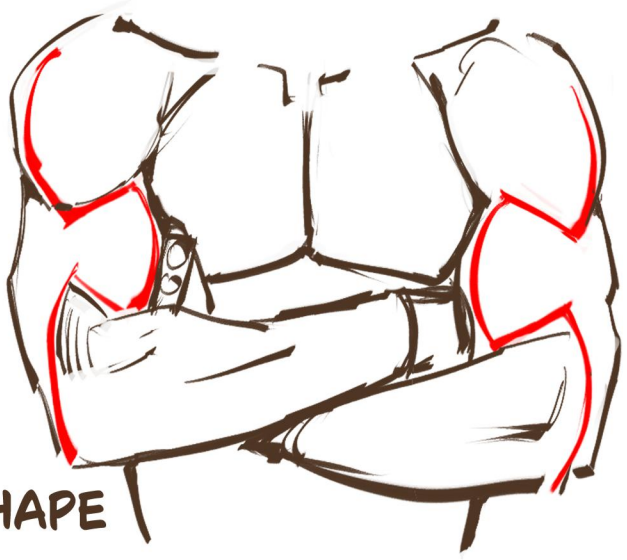


THIS TIP CAN ALSO WORK WITH PERSPECTIVE

RHYTHM IN ARM DESIGN IS ABOUT CAPTURING THE NATURAL NATURAL CURVES AND DYNAMICS OF THE ARM, RATHER THAN RIGIDLY DRAWN.

THIS INCLUDES THE OUTER CURVE OF THE ARM, WHICH IS OFTEN SMOOTHER AND MORE CONTINUOUS, AND THE INNER CURVE, WHICH FEATURES MORE PRONOUNCED SUCH AS AT THE ELBOW.

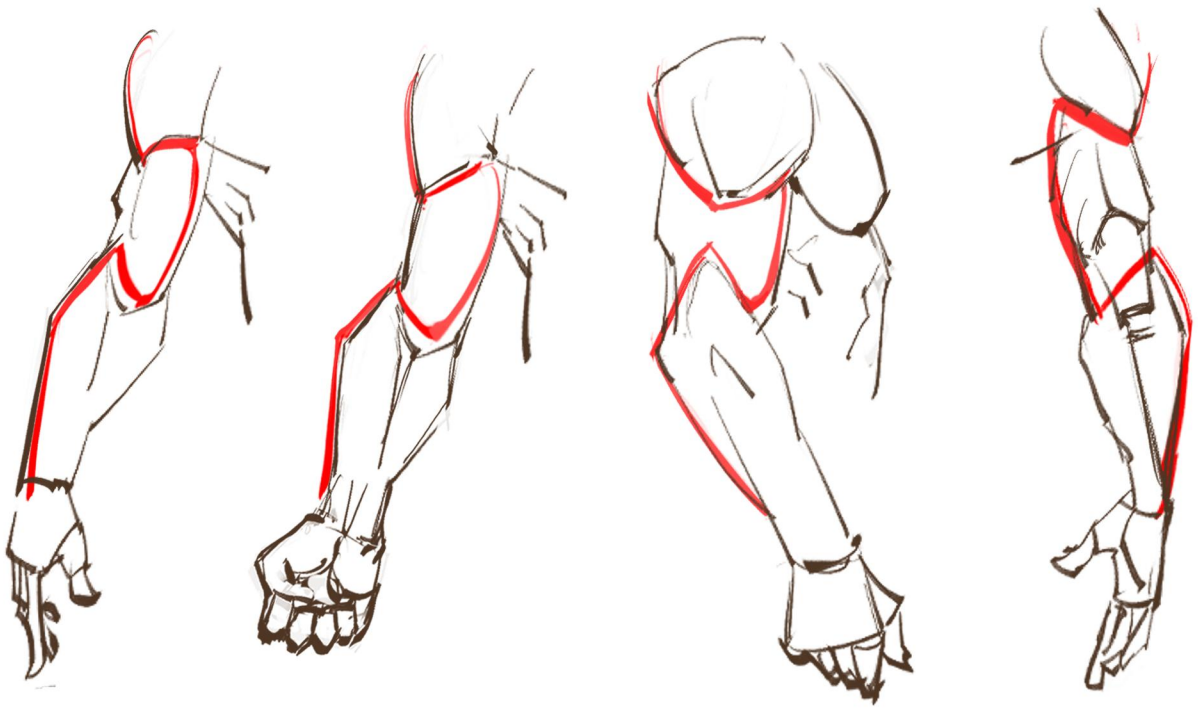
RHYTHM CREATES A FLUID, NATURAL MOVEMENT BY GUIDING THE EYE THROUGH THE SHAPE OF THE ARM, WHILE RESPECTING THE PROPORTIONS AND THE RELATIONSHIP BETWEEN MUSCLES AND JOINTS.



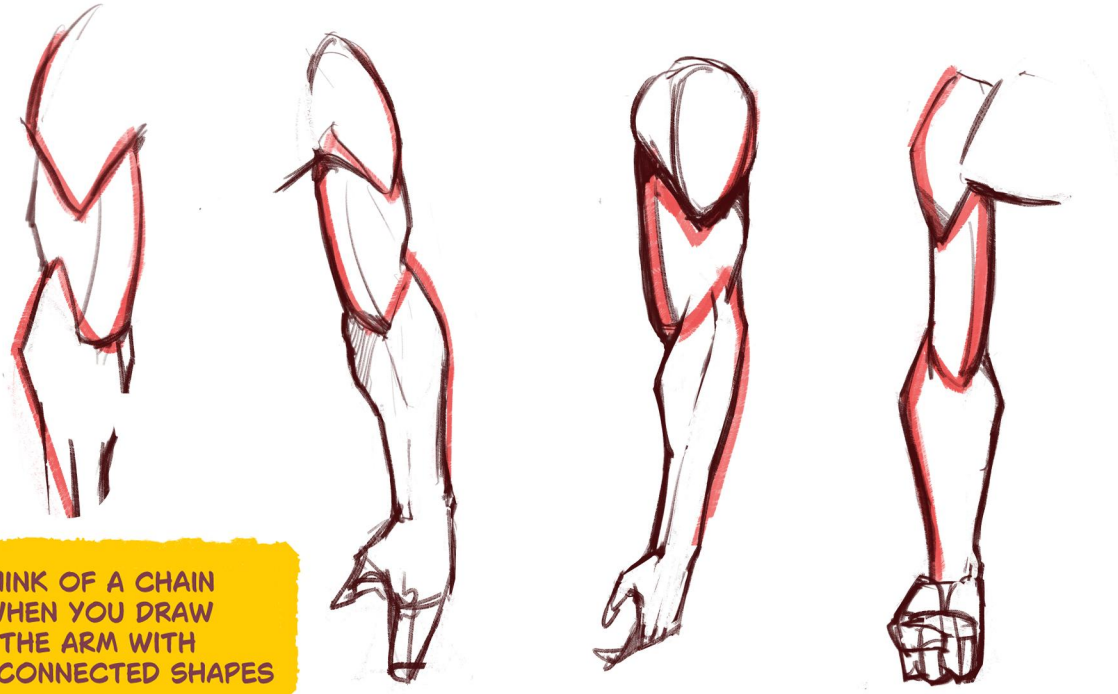
YOU CAN USE THE ZIG ZAG SHAPE TO FIND A GOOD RHYTHM.

DRAWING ARM RHYTHMS

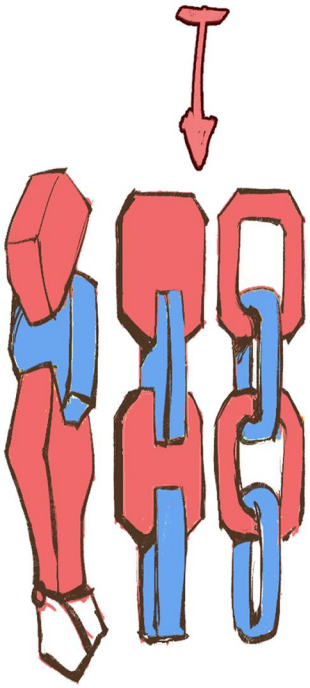
YOU CAN USE THIS ZIGZAG
LINE WHEN YOU DRAW THE ARMS
IT CAN BE ALSO OFTEN MY FIRST DRAWING LINE FOR ARM.

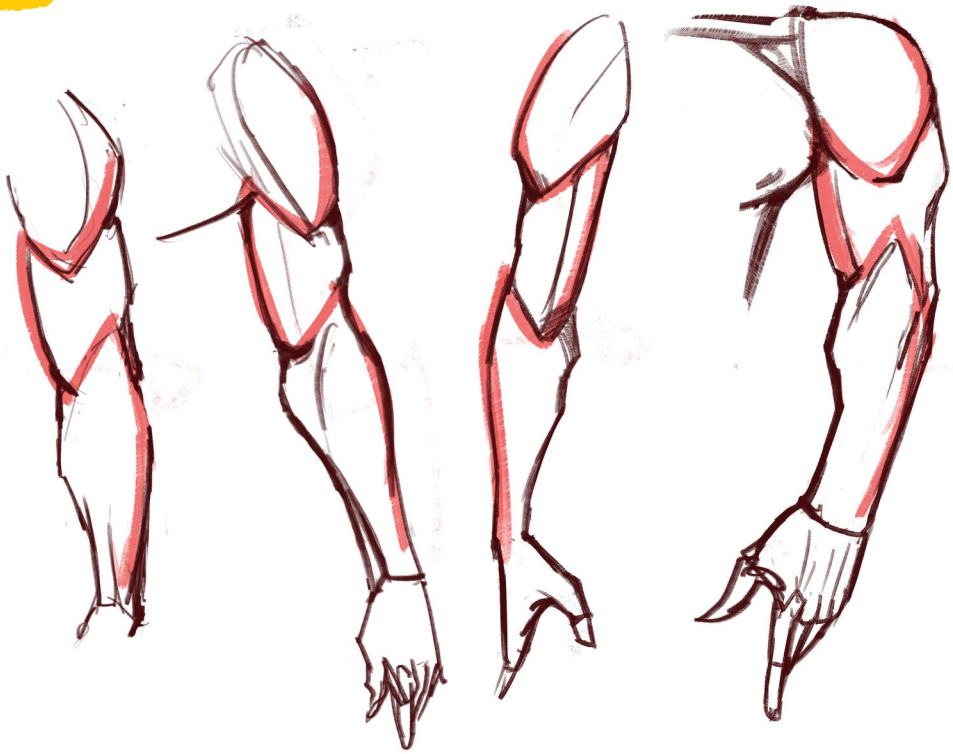


OTHER EXAMPLES OF ZIGZAG RHYTHM - TECHNIQUE TO BUILD YOUR ARMS.



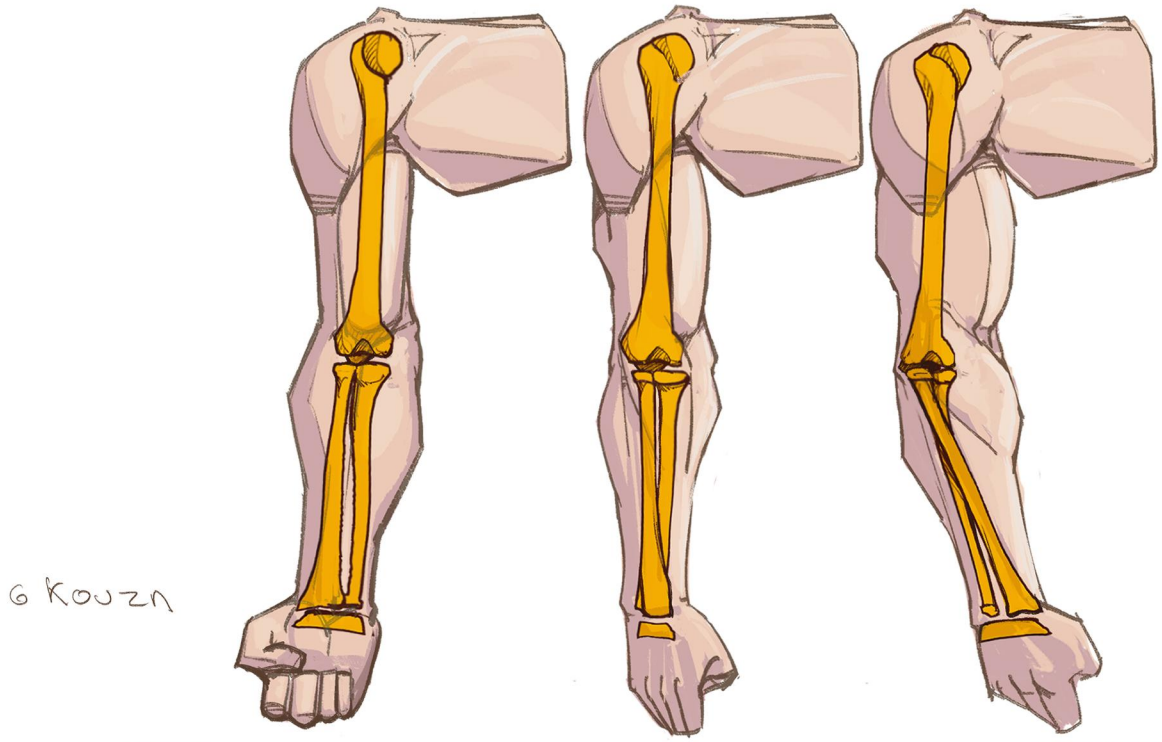
THINK OF A CHAIN WHEN YOU DRAW THE ARM WITH INTERCONNECTED SHAPES





DRAWING ARMS
Bones IN MOTION
pronation vs supination

BONES STUCTURES



supination

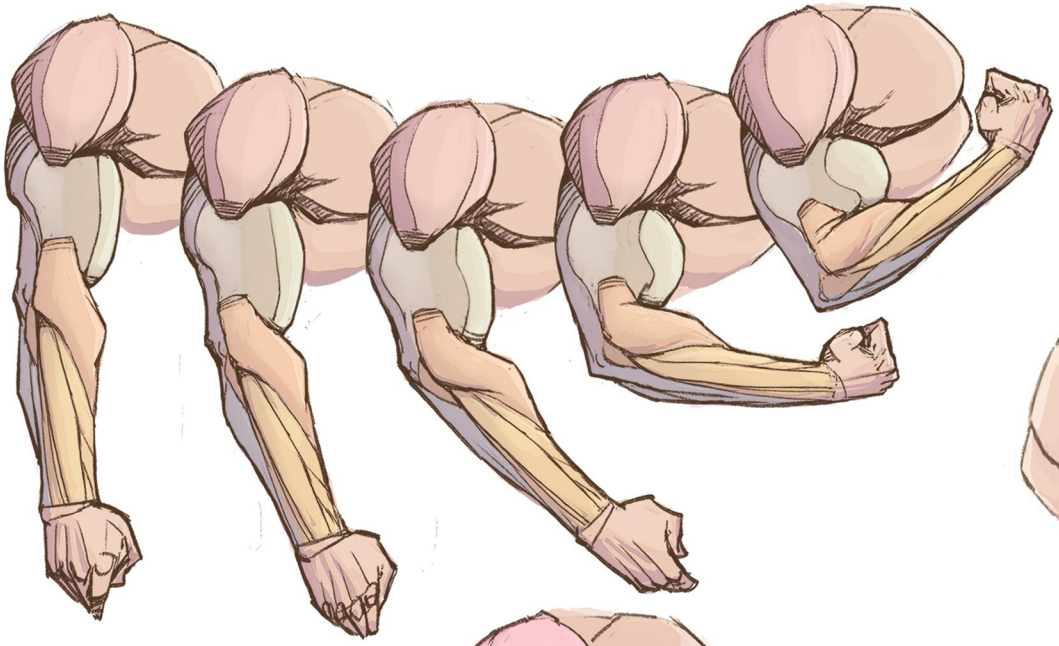
pronation

SUPINATION IS THE MOVEMENT OF THE ARM WHEN THE FOREARM TURNS
SO THAT THE PALM OF THE HAND IS ORIENTED WITH THE THUMB OUTWARD.

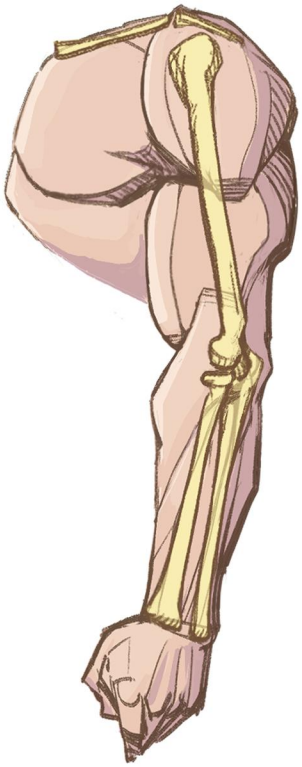
PRONATION, ON THE OTHER HAND, IS THE OPPOSITE,
SO WHEN THE PALM OF THE HAND IS ORIENTED WITH THE THUMB INWARDS.

ANIMATE VERSION

FLEXION VS EXTENSION

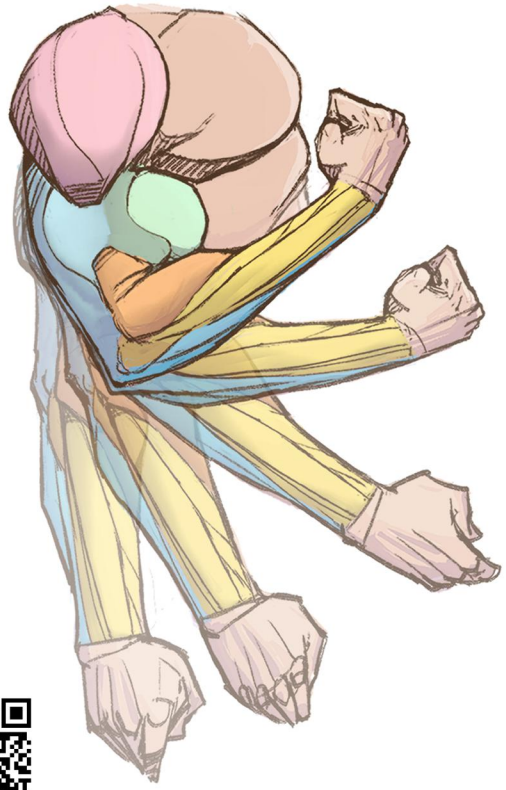


Flexion



Bones structure

Extension



ARMS
MUSCLES IN MOTION

ANIMATE VERSION

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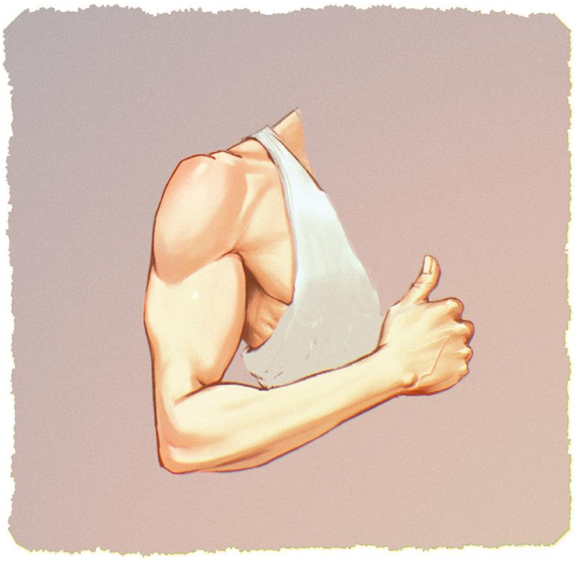
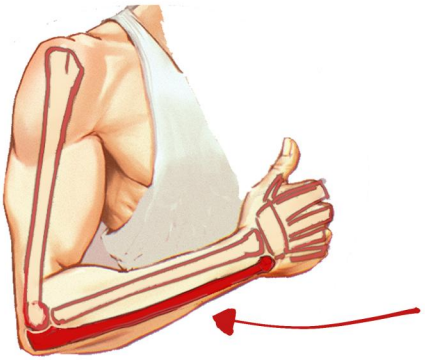
THE BICEPS IS THE MUSCLE AT THE FRONT OF THE ARM.
DURING FLEXION, THE BICEPS CONTRACTS, REDUCING THE ANGLE BETWEEN THE ARM AND FOREARM, CAUSING THE MUSCLE TO BULGE.

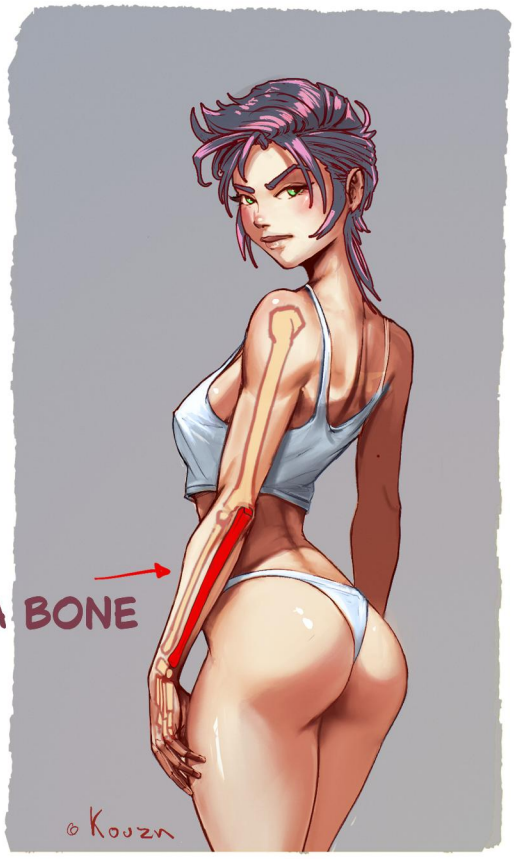
EXTENSION IS THE OPPOSITE : IT LENGTHENS THE ARM BY INCREASING THE ANGLE WITH THE FOREARM, RELAXING THE BICEPS AND MAKING IT FLATTER.
THE SHAPE OF THE BICEPS CHANGES, MOVING FROM A BULKY CURVE IN FLEXION TO A MORE ELONGATED SHAPE IN EXTENSION.

ARMS LANDMARKS

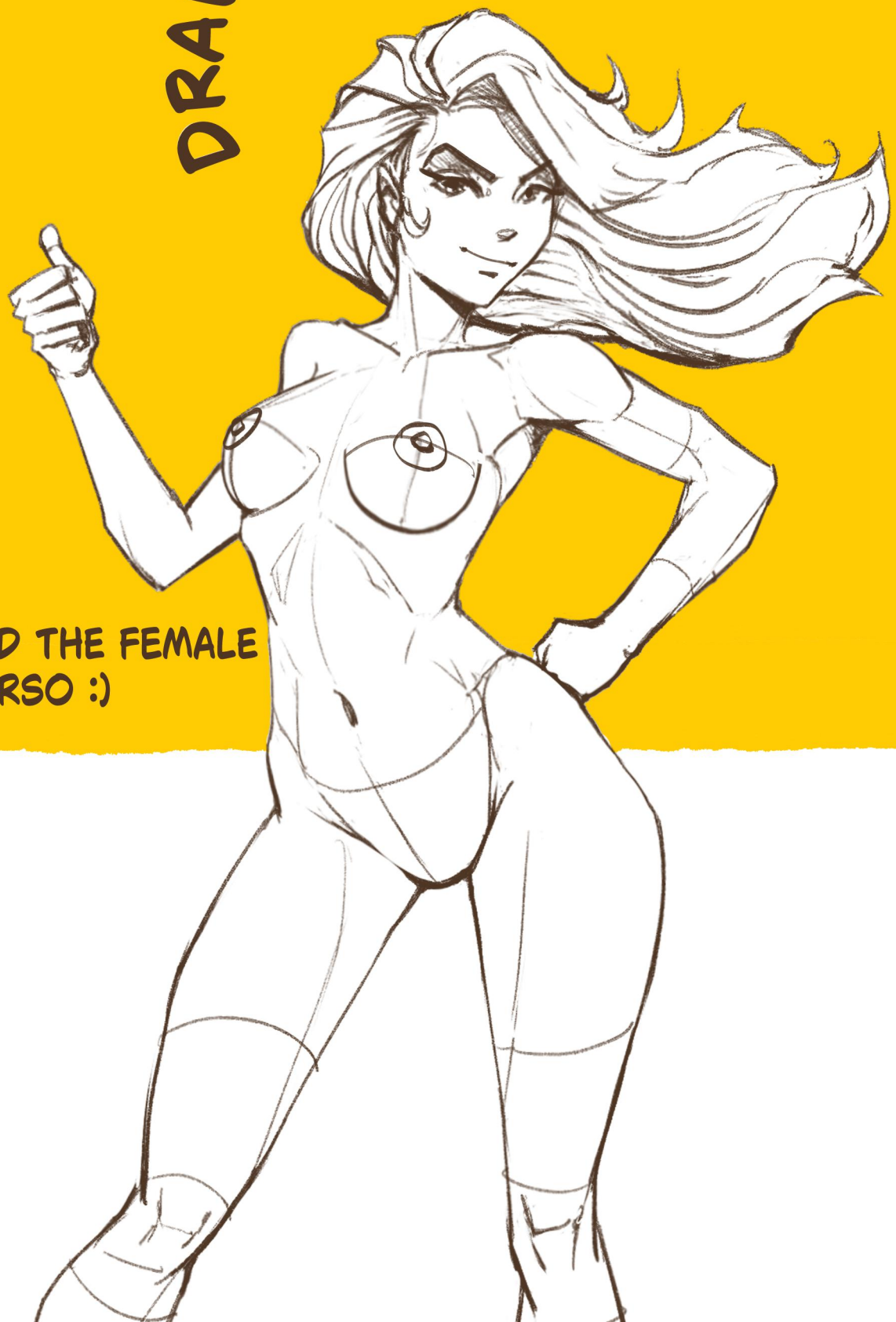




YOU CAN SEE IN REAR AND SIDE VIEW THE ULNA BONE CONNECTS THE ELBOW TO THE HAND.
THIS IS AN INTERESTING LANDMARK TO KNOW ESPECIALLY FOR SHADING AND COLOR.



DRAWING BOOBS



AND THE FEMALE TORSO :)

STILISED FEMALE BOOBS

DRAWING THE FEMALE BREASTS REQUIRES AN UNDERSTANDING OF BOTH SHAPE AND VOLUME.
BREASTS ARE NOT SIMPLE SPHERES GLUED TO THE TORSO!
THEY FOLLOW THE NATURAL SHAPE
OF THE TORSO.

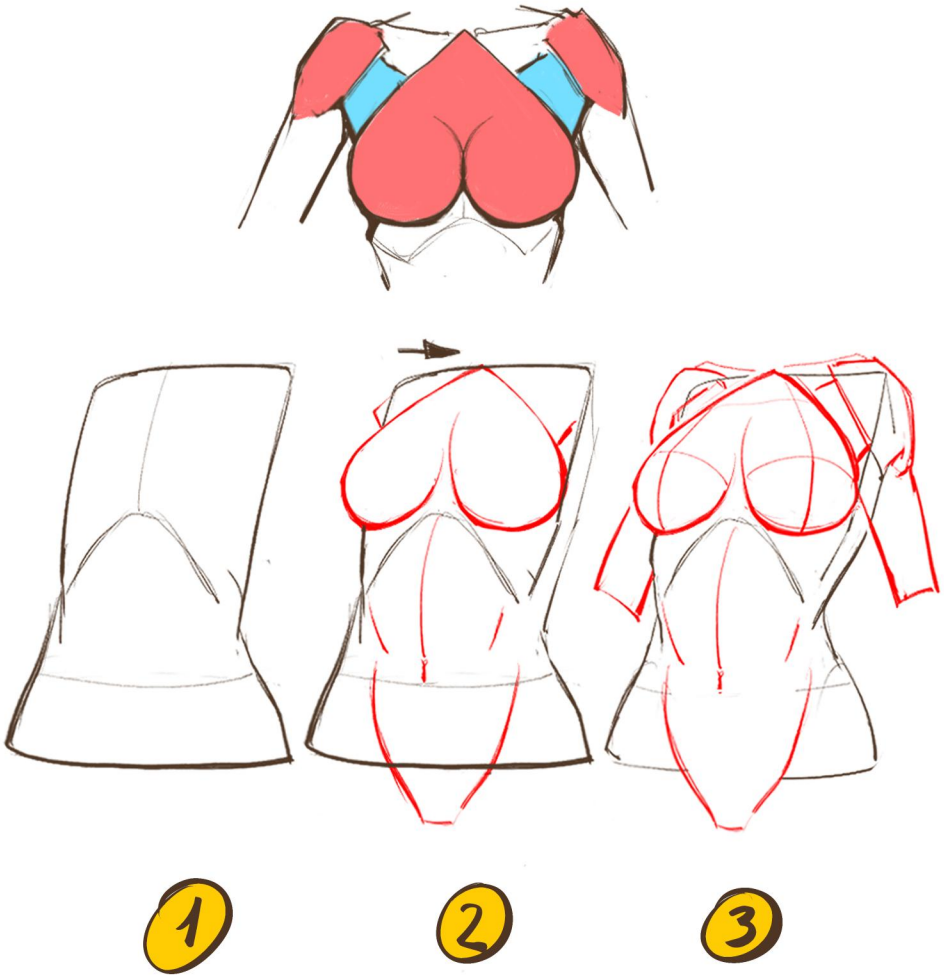
AND ARE INFLUENCED BY GRAVITY.
IT IS THEREFORE IMPORTANT TO POSITION THEM CORRECTLY,
TAKING INTO ACCOUNT WHERE THEY ATTACH TO THE CHEST.

IN A STYLIZED DRAWING, THE BREASTS MAY APPEAR MORE GENEROUS AND HOLDING TOGETHER BETTER THAN IN REAL LIFE.

BASIC SHAPES CONSTRUCTION

USES A REVERSE HEART SHAPE TO PLACE BREASTS ON THE TORSO, CONNECTS THE BREASTS TO THE SHOULDERS (BLUE)

IT'S JUST A VISUAL TRICK TO PLACE BREASTS.

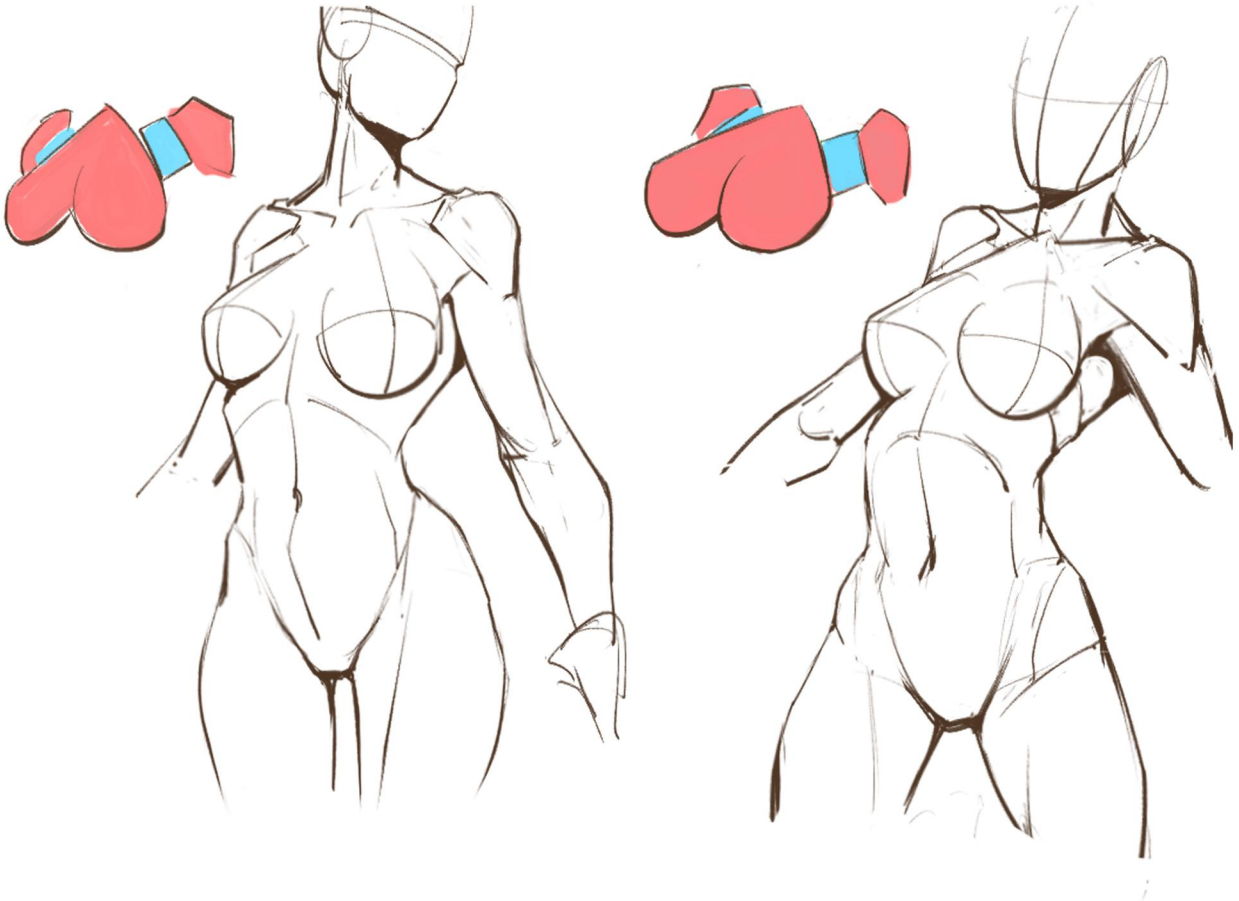


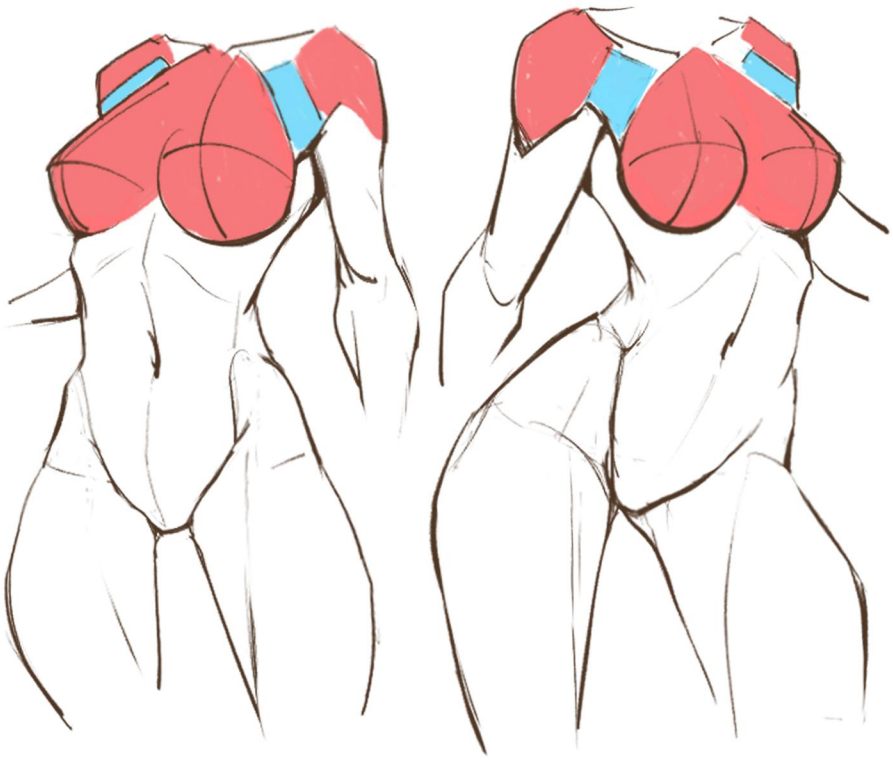
1 : BASE: DRAW A RECTANGLE OR OVAL FOR THE TORSO.
2 : BREASTS: USE THE REVERSE HEART FOR THE BREASTS.
3 : CONTOURS: ATTACH ARMS AND SHOULDERS

SOME EXAMPLES USING THE SAME TECHNIQUE

- SIMPLIFY SHAPES WITH CLEAN, FLOWING CURVES.
- EXAGGERATE PROPORTIONS TO ACCENTUATE FEMININE FEATURES.
- FOLLOW THE NATURAL CURVATURE OF THE TORSO BY POSITIONING

THE BREASTS UPWARD.
GRAVITY IS SUBTLY SUGGESTED, ESPECIALLY IN ACTION POSES
TO MAINTAIN FLUIDITY AND DYNAMISM.
THE IDEA IS TO MAKE THE CHARACTER HARMONIOUS,
WHILE KEEPING THE STYLIZED APPROACH .





1 : INTEGRATION OF BREASTS AND TORSO
CONNECT THE BREASTS TO THE TORSO WITH SOFT SIMPLE CURVES,
AVOIDING TOO MUCH DETAIL.

2 : IT DOESN'T NEED TO FALL LIKE IN REAL LIFE
IT'S A STYLISED CHOICE.

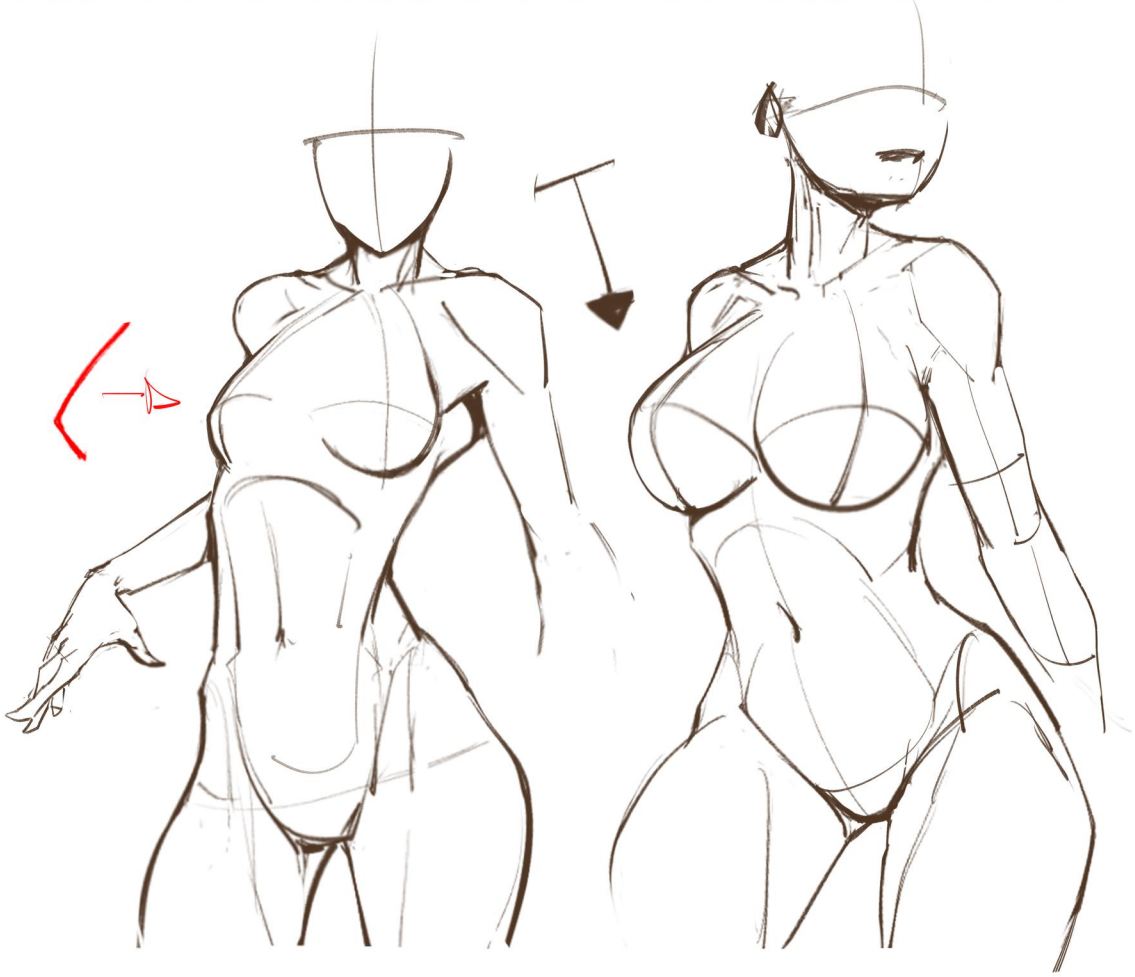
IN SIDE VIEW, SHAPE OF CENTER LINE LOOKS LIKE A BUNCH OF OPPOSITE LINES

RHYTHM AND HARMONY
THE RHYTHM OF THE TORSO IS GIVEN BY VISUAL BALANCE AND OVERALL AESTHETICS.
SHAPES ARE CHOSEN TO CREATE A HARMONIOUS SILHOUETTE, OFTEN OVERDOING SOME PROPORTIONS TO BOOST VISUAL IMPACT.

STRUCTURE OF THE FLAT BELLY
A FLAT BELLY IS GENERALLY REPRESENTED BY A SMOOTH, UNIFORM SURFACE,
WITH GENTLE CURVES AND LITTLE VARIATION IN SHAPE.
BELOW THE BELLY BUTTON, THE BELLY CAN BECOME ROUNDED, INTRODUCING AN OUTWARD CURVE.
THIS TRANSITION CREATES A VISUAL CONTRAST WITH THE FLATTER UPPER PART.

BIG BREASTS ARE USUALLY ROUNDER

USE AN L SHAPE FOR LITTLE ONES.



SMALL BREASTS:

THEY ARE OFTEN DESIGNED AS SMALLER CIRCLES OR OVALS, WITH PROPORTIONS ADAPTED TO A SLIMMER SILHOUETTE. THEY ARE PLACED HIGHER AND CLOSER TO THE CENTER OF THE TORSO, BLENDING HARMONIOUSLY WITH THE BODY AND CREATING LESS CONTRAST.

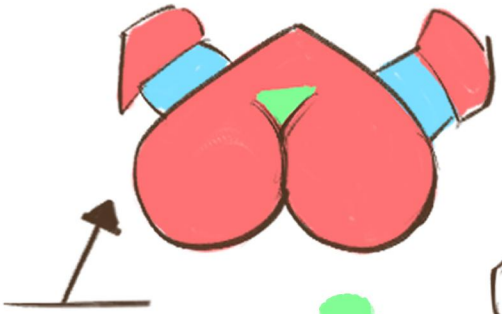
LARGE BREASTS:

REPRESENTED BY LARGER, ROUNDED SHAPES, SET LOWER AND FURTHER APART TO REFLECT WEIGHT AND VOLUME. THEY ADD A PRONOUNCED CURVATURE AND A STRONG VISUAL CONTRAST WITH THE TORSO.

LARGE BREASTS ARE OFTEN ACCENTUATED IN STYLIZED DESIGNS, TO REINFORCE THEIR VISUAL PRESENCE.

DÉCOLLETÉ EFFECT

THE DÉCOLLETÉ EFFECT IS CREATED BY EXPOSING SLIGHTLY THE TOP OF THE BREASTS, OFTEN HIGHLIGHTING THE HOLLOW BETWEEN THEM.
IT IS HIGHLIGHTED BY CURVED LINES AND SHADING, WHICH INCREASE THE SHAPE AND DEPTH OF THE DÉCOLLETÉ.
STYLIZED DESIGN CAN EXAGGERATE THIS EFFECT, USING MORE PRONOUNCED SHAPES TO INCREASE THE VISUAL IMPACT.



BREASTS COMPRESSION
= CLEAVAGE (GREEN)

BREAST WEIGHT WHEN A SUBJECT LEANS FORWARD
WHEN THE SUBJECT LEANS FORWARD, THE BREASTS MOVE DOWNWARDS, ACCENTUATING GRAVITY AND WEIGHT.

LEANING FORWARD THE BREASTS ARE SUBJECTED TO GRAVITY, LOOKS LIKE WATER BALLOONS SHAPE.

THEY BECOME MORE ROUNDED LIKE A BALLOON FILLED WITH WATER

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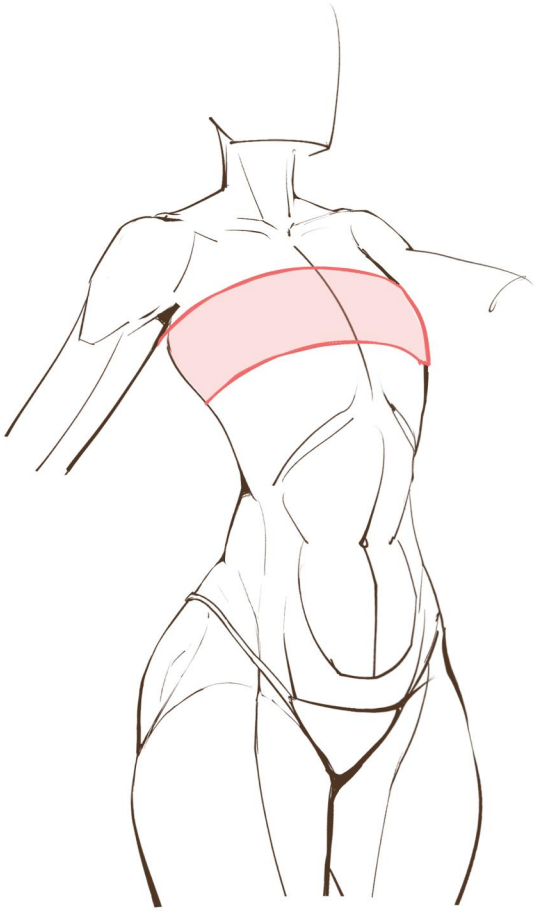
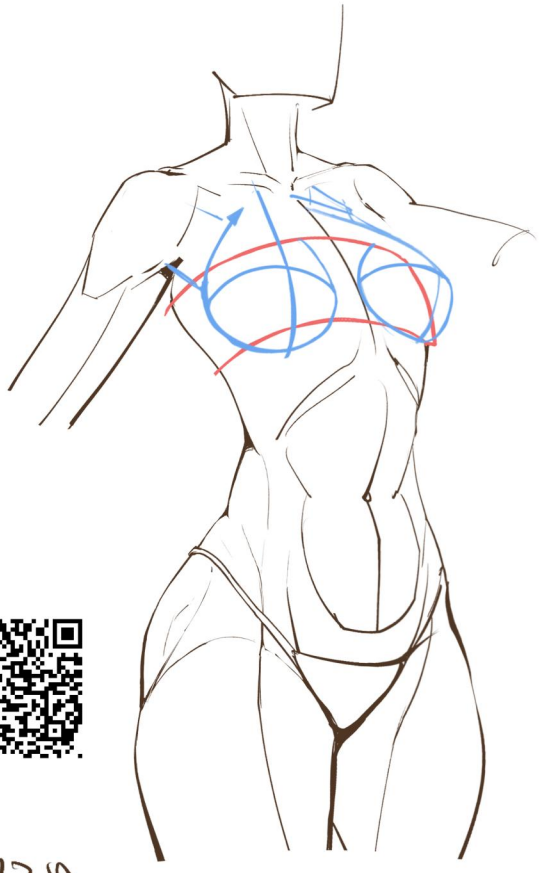
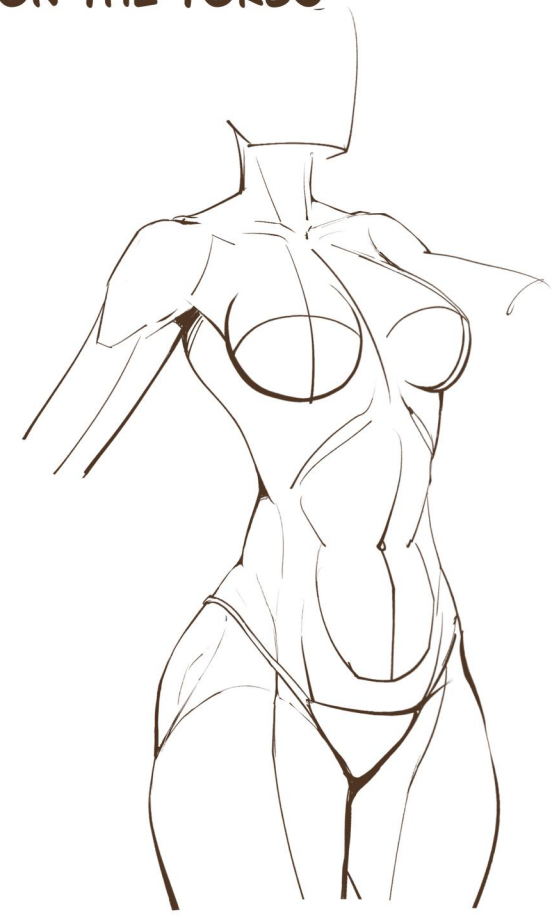
PLACE THE BREASTS



IF YOU HAVE TROUBLE PLACING THE BREASTS
TRY TO USE A BAND FIRST ON THE TORSO





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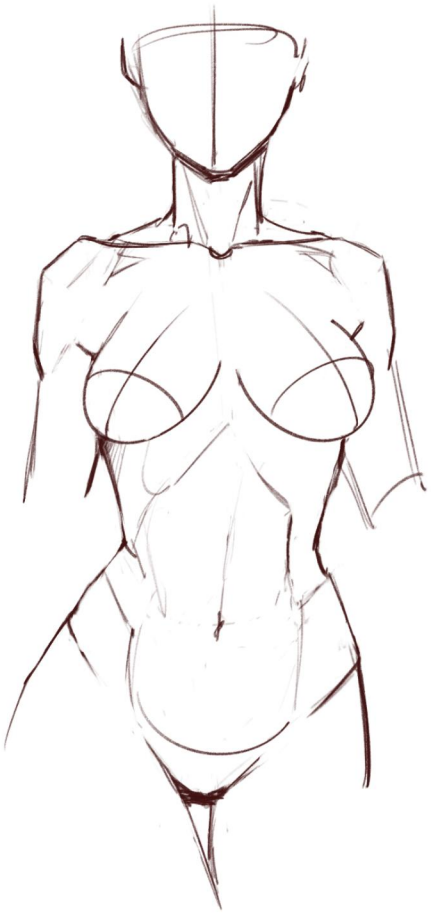
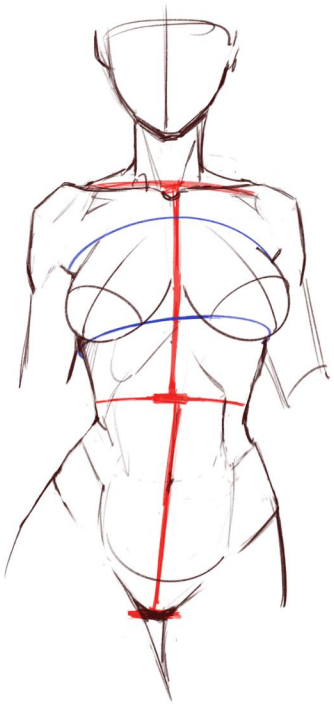
DEMO

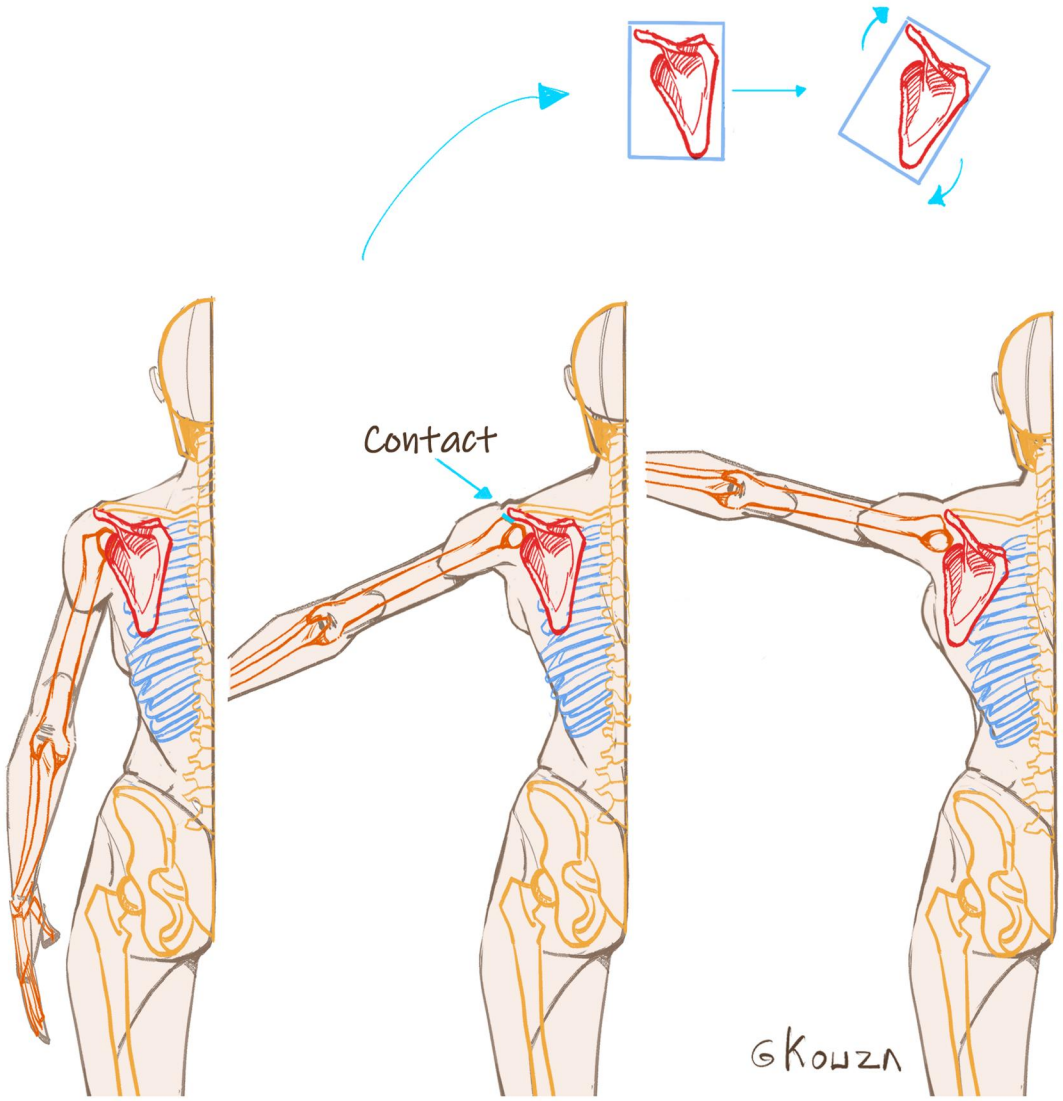
DEMO





DRAWING SKAPULA

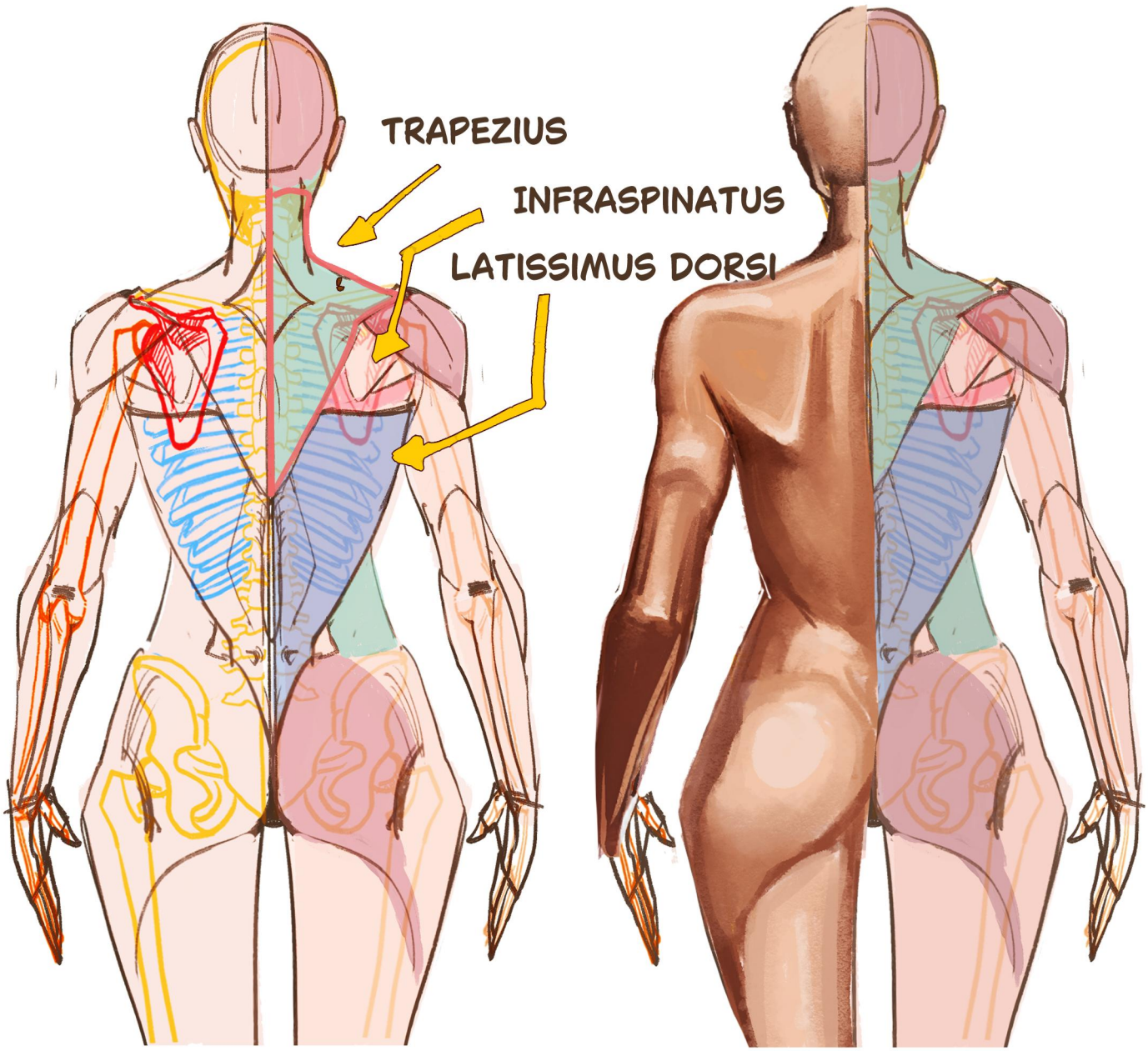
SCAPULA AT REST :
THE SCAPULA IS CLOSE TO THE SPINE, FORMING A SLIGHT CURVE.
SCAPULA ARM LIFT :
THE SCAPULA MOVES AWAY AND PIVOTS, RISING TO SHOULDER HEIGHT.



WHEN THE ARM RISES AND PASSES ABOVE THE SHOULDER IT ABUTS AGAINST THE SHOULDER BLADE AND DRAGS IT WITH HIM.

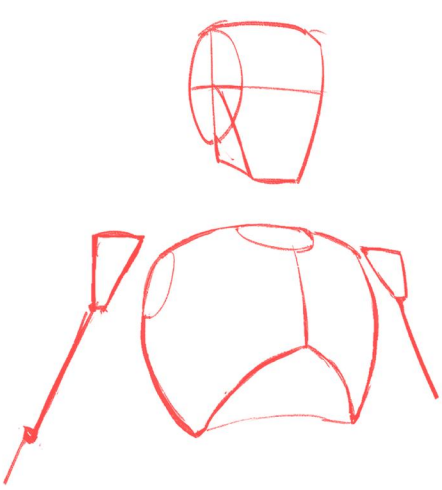
FEMALE SUBJECT SEEN FROM BEHIND

DIAGRAM SHOWING THE MAIN MUSCLES AND PLACEMENT OF THE SHOULDER BLADES.
THE SHOULDER BLADES ROTATE AND SPREAD WHEN THE ARMS ARE RAISED.
KEY MUSCLES INCLUDE THE TRAPEZIUS, LATISSIMUS DORSI AND INFRASPINATUS.

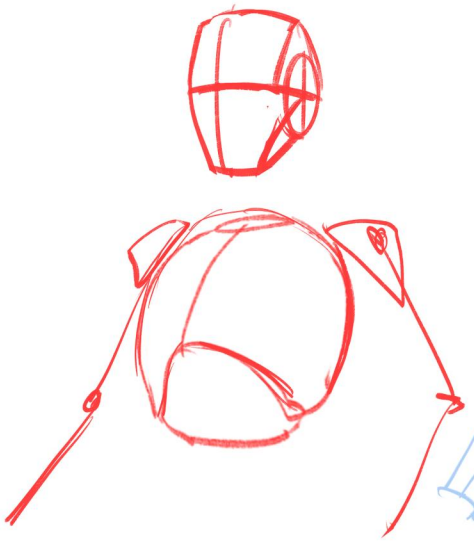


MALE TORSO

TORSO CONSTRUCTION STEP BY STEP

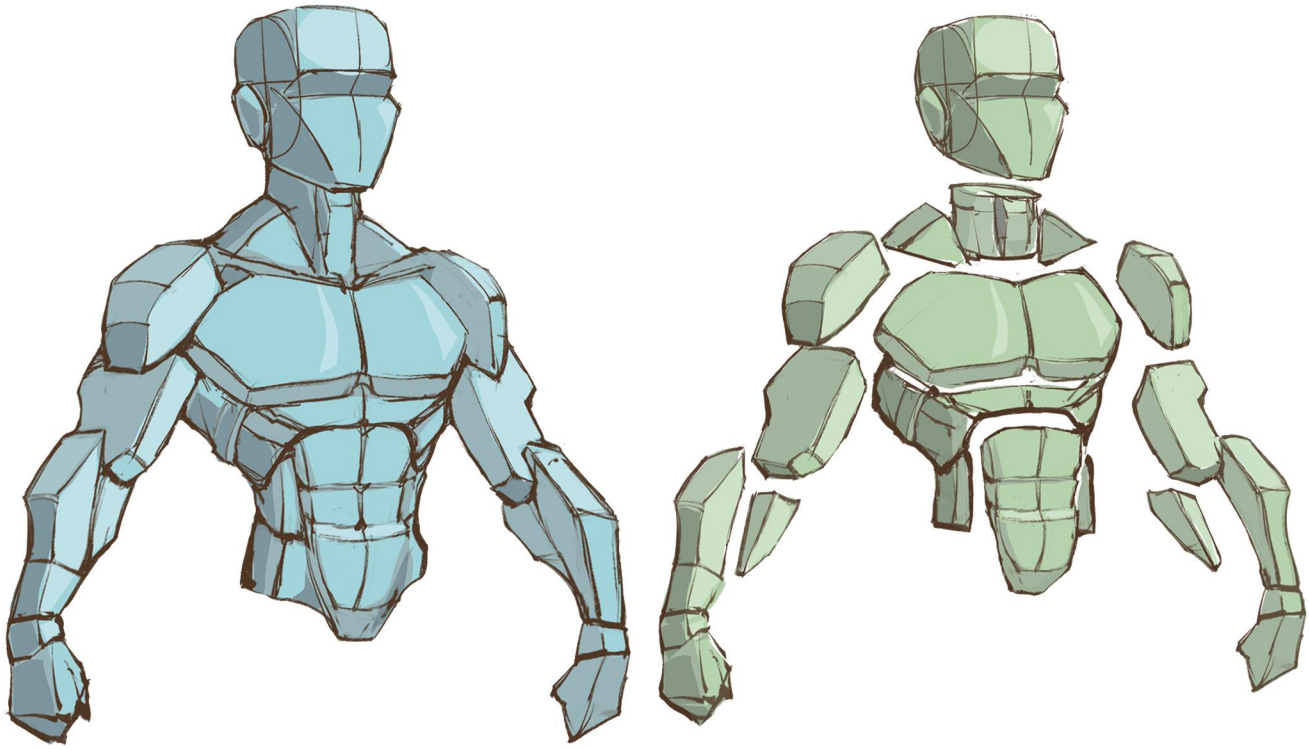


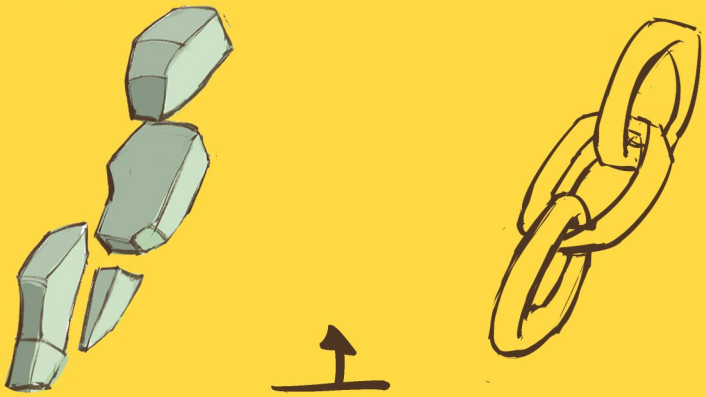
TORSO CONSTRUCTION STEP BY STEP



3D VISUALIZATION

VISUAL TRICKS OF COMPOSING THE BODY INTO SEVERAL BLOCKS IN 3D TRY TO KEEP THE SHAPES IN MEMORY



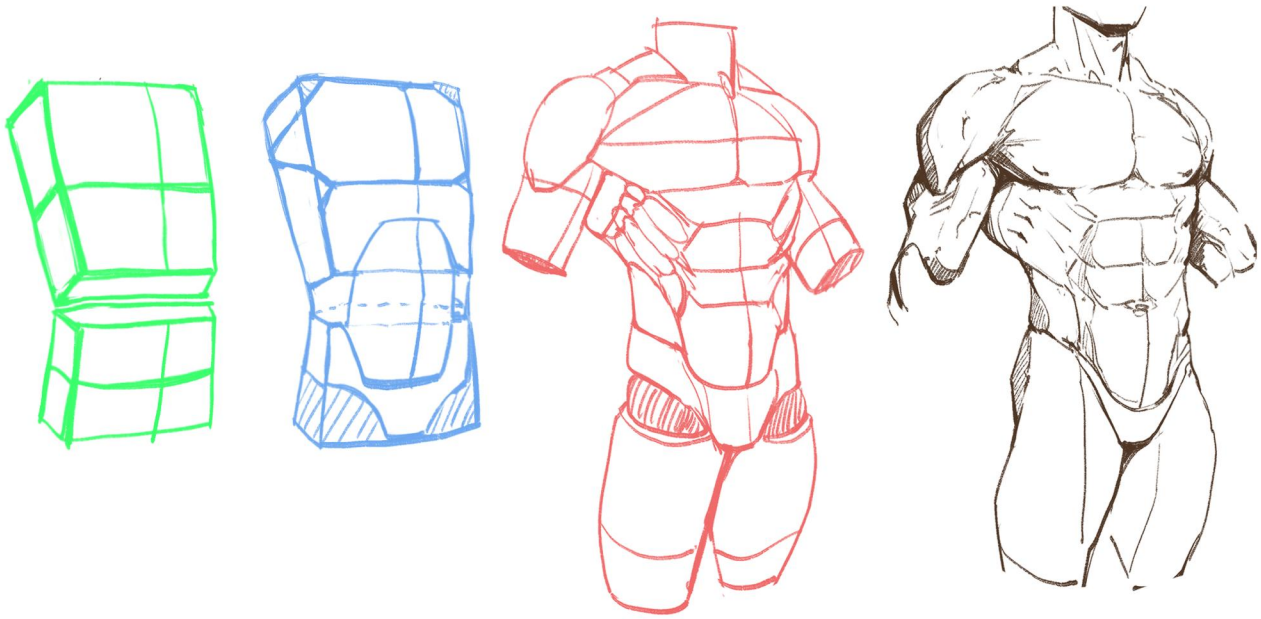


AGAIN THINK OF THE ARM SHAPE AS A CHAIN

TORSO CONSTRUCTION STEP BY STEP

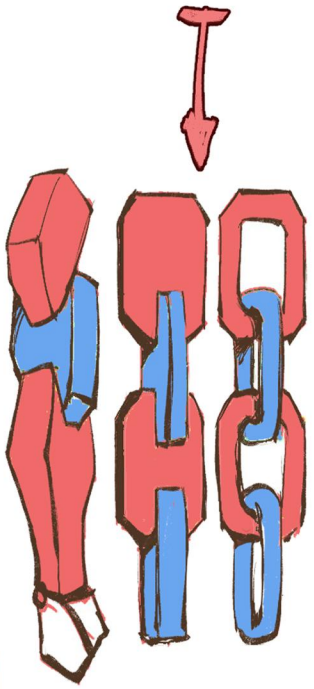
YOU CAN TRY THIS CUBE-BASED TECHNIQUE

1) BASE WITH CUBES :
DRAW A LARGE CUBE FOR THE RIBCAGE.
THEN DRAW ANOTHER ONE FOR THE PELVIS.
2) ADD CUBES FOR PECTORAL AND ABDOMINAL MUSCLES.
3) INSERT MUSCULAR DIAGRAM - "ÉCORCHÉ" TYPE.
4) DO NOT REDRAW EACH MUSCLE IN DETAIL,
FOCUS ON THE MUSCLE OUTLINE.
REFINE CONTOURS FOR A NATURAL LOOK.
ADD LIGHT SHADING TO CREATE DEPTH AND REALISM.

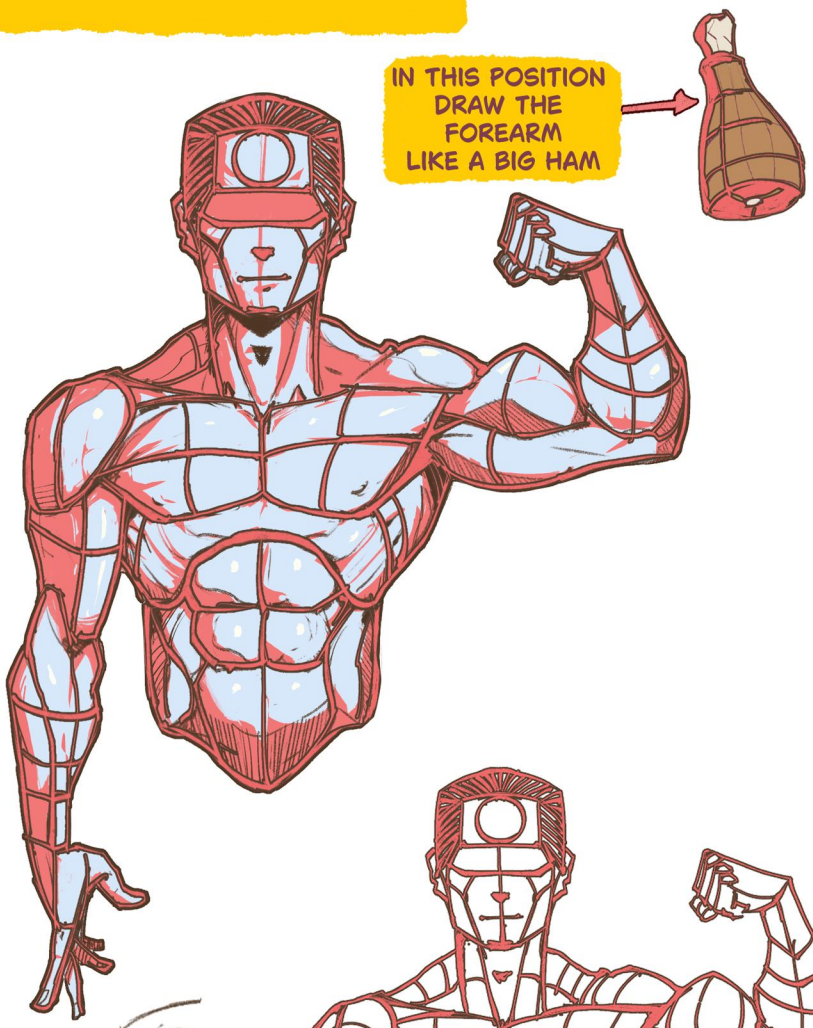


UPPER BODY SHAPE

THINK OF A CHAIN WHEN YOU DRAW THE ARM WITH INTERCONNECTED SHAPES



IN THIS POSITION DRAW THE FOREARM LIKE A BIG HAM



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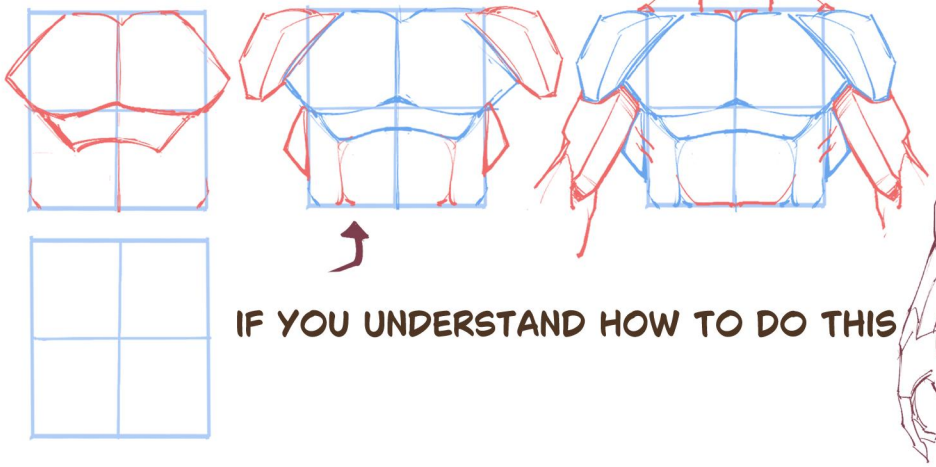
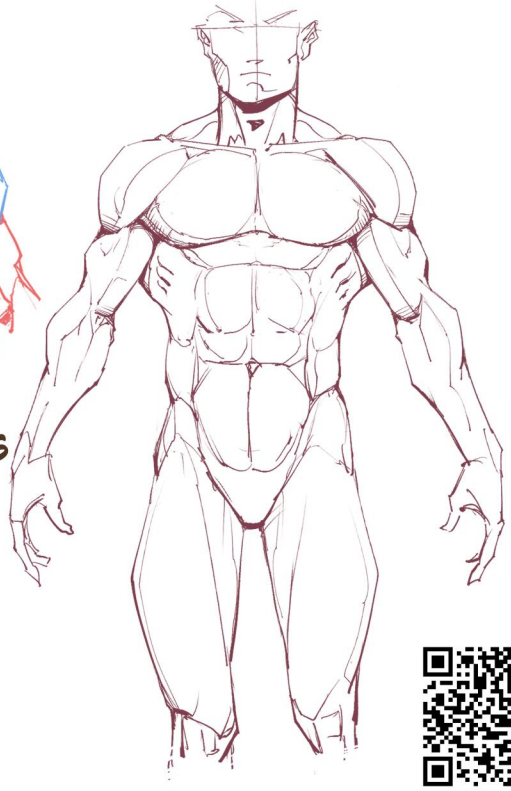
THINK ABOUT YOUR SHAPES IN 3D WIREFRAME

TORSO CONSTRUCTION STEP BY STEP

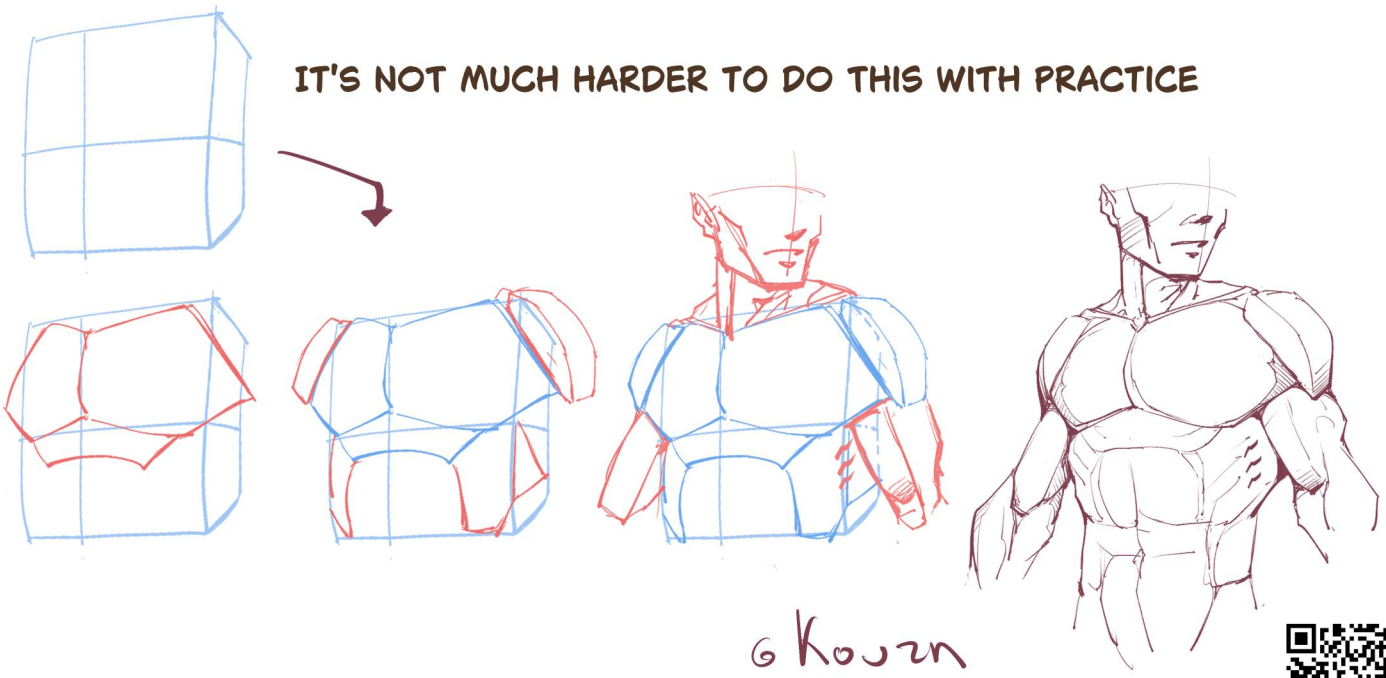
YOU CAN TRY TO FOLLOW THIS SIMPLE CUBE BASED STEP BY STEP



IF YOU UNDERSTAND HOW TO DO THIS



IT'S NOT MUCH HARDER TO DO THIS WITH PRACTICE



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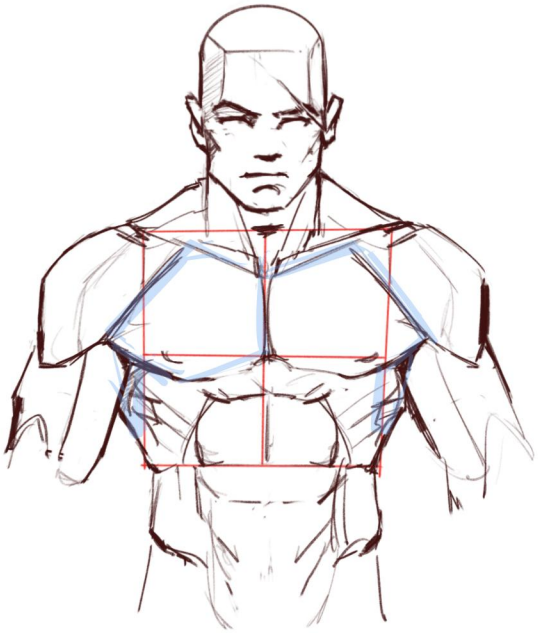
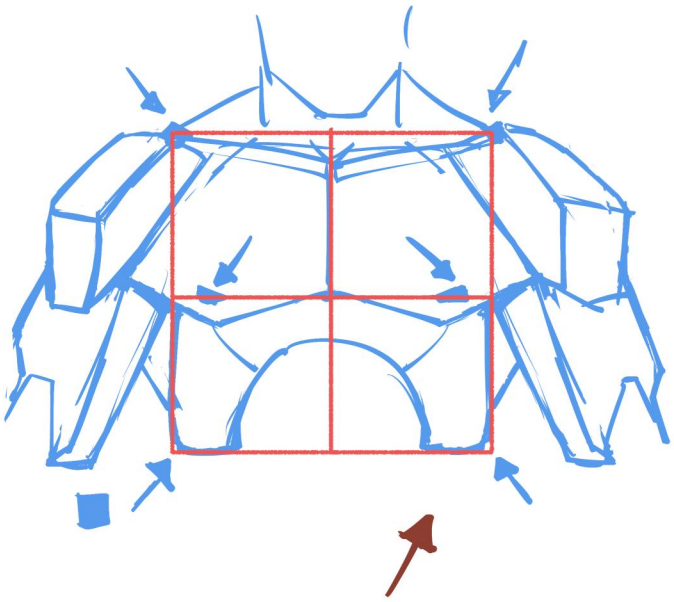
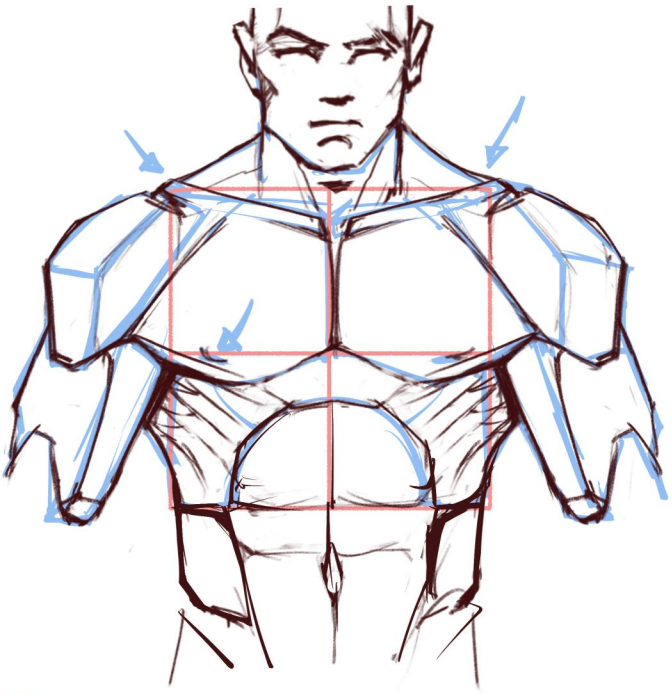
DEMO

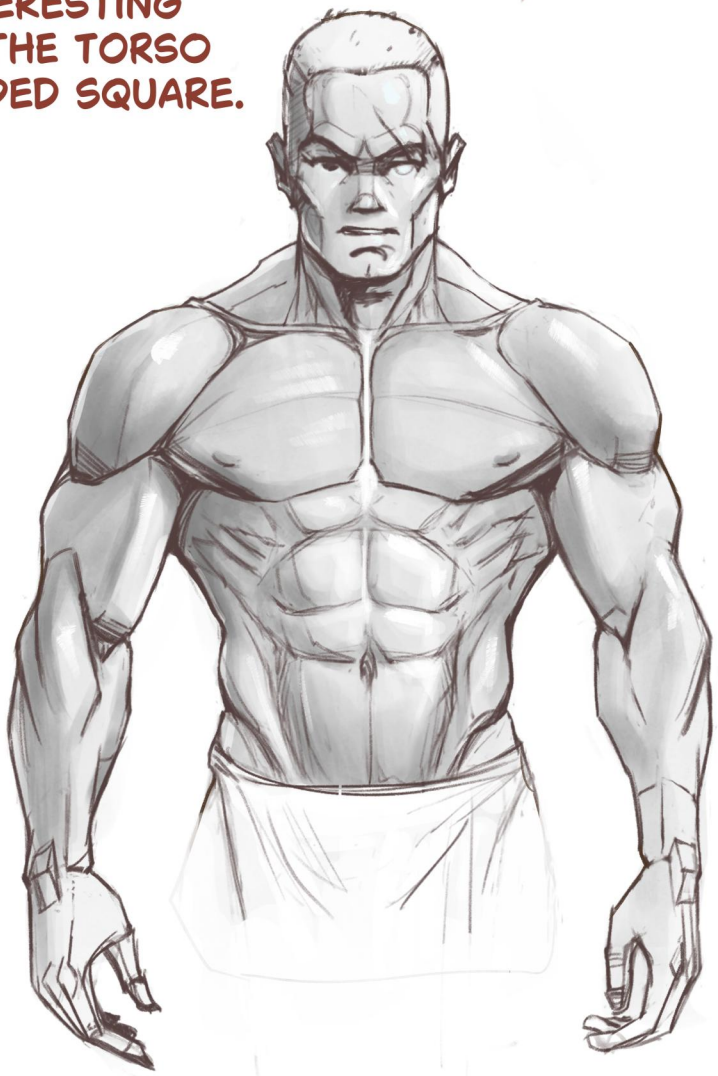


TORSO CONSTRUCTION





YOU CAN FIND INTERESTING LANDMARKS FOR THE TORSO ON A SIMPLE DIVIDED SQUARE.



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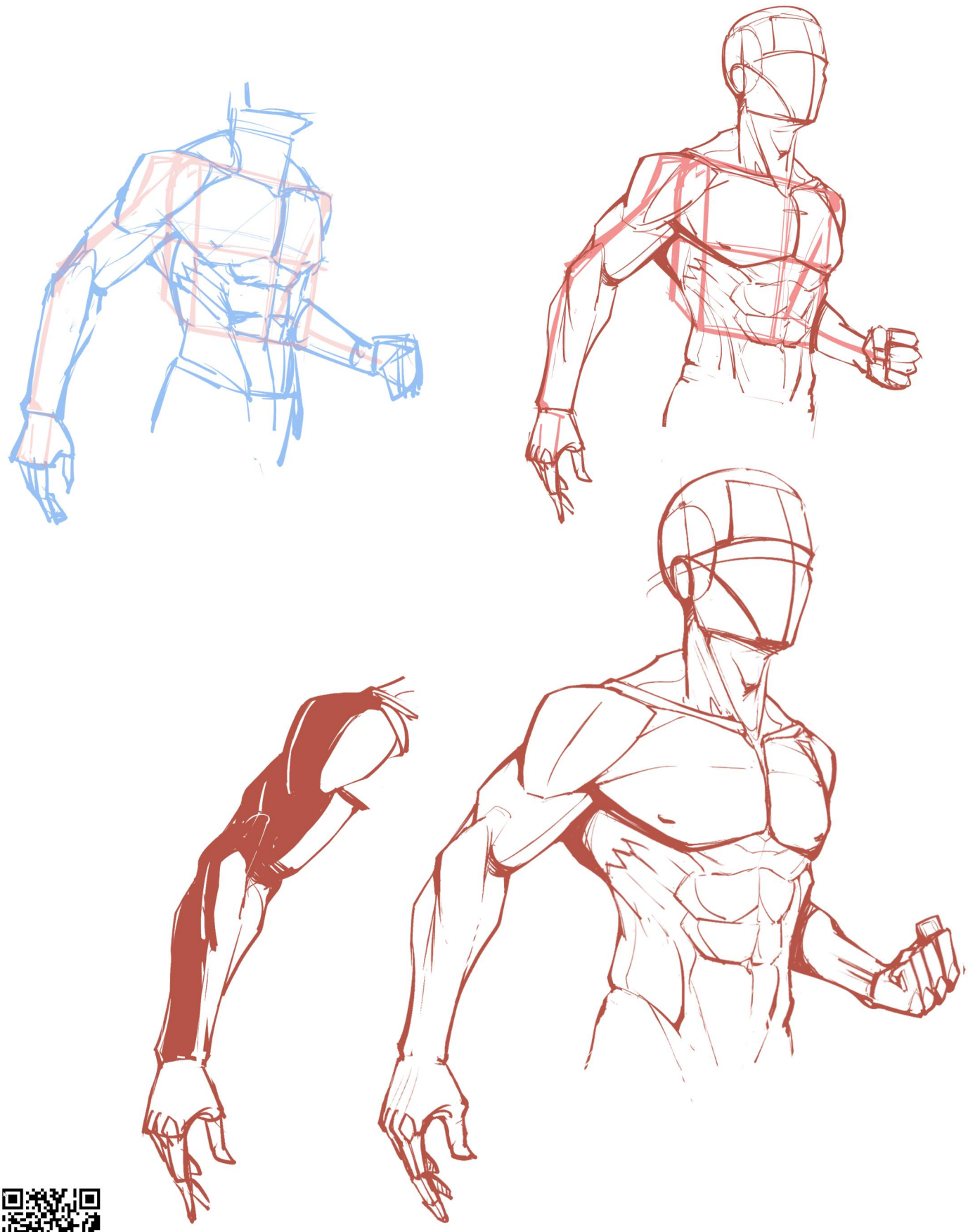
TORSO CONSTRUCTION



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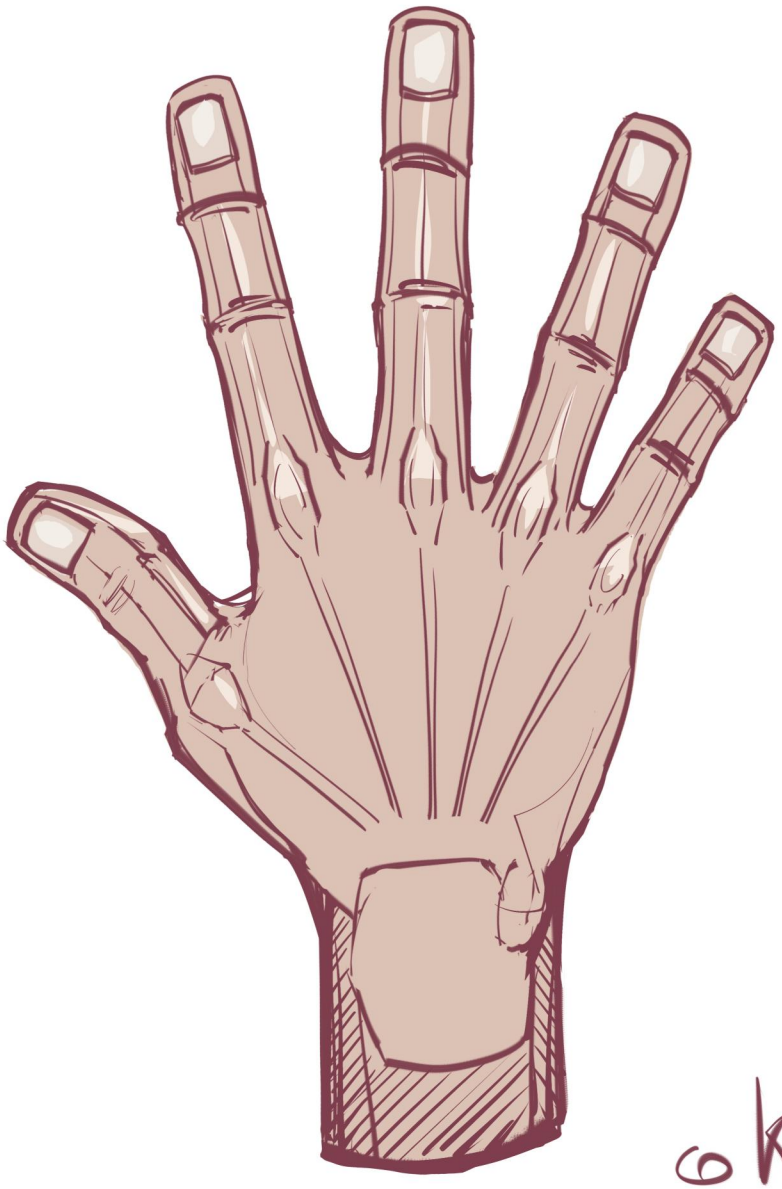
DRAWING HANDS



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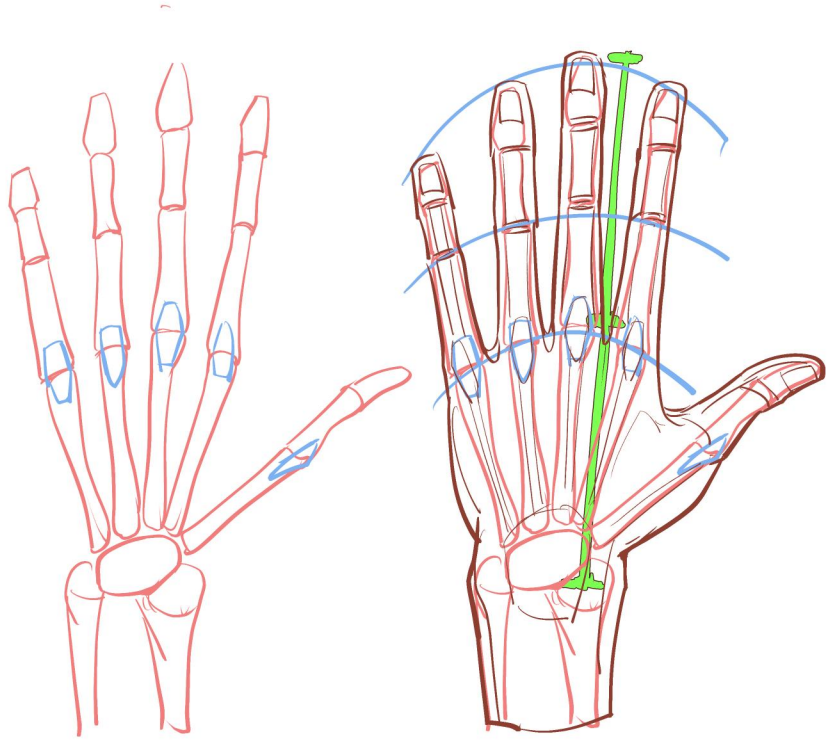
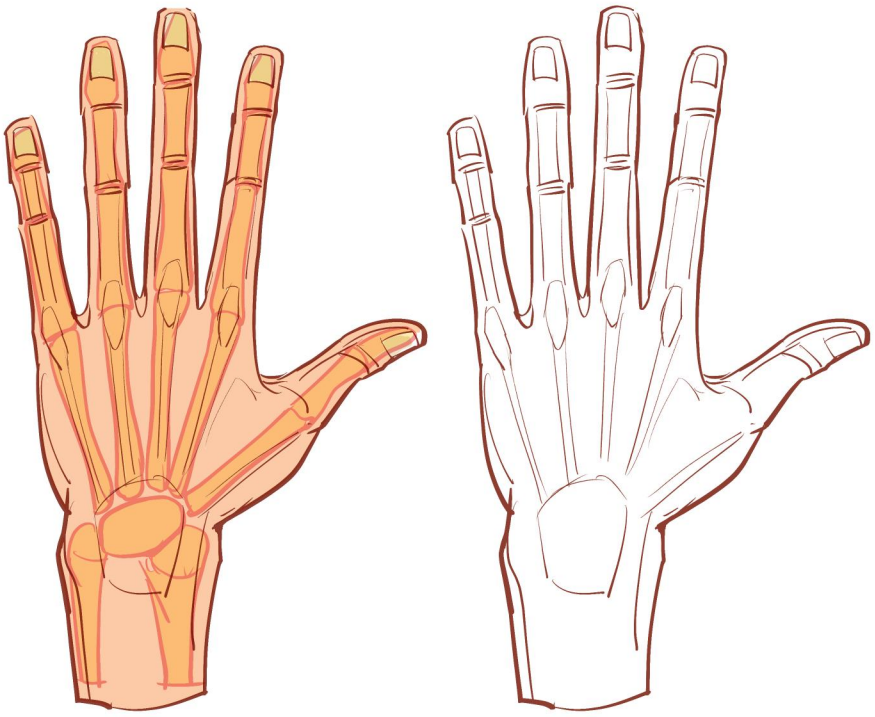
HAND STRUCTURE

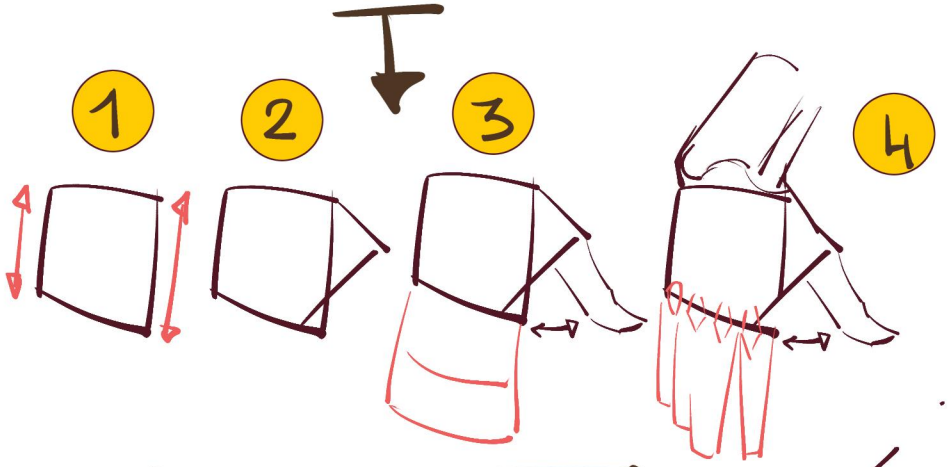


THAT'S HOW I LIKE TO THINK ABOUT THE STRUCTURE OF THE HAND OF COURSE THE WRIST IS NOT JUST ONE BONE. IN REALITY, THERE ARE MANY IT'S JUST A SIMPLIFICATION.

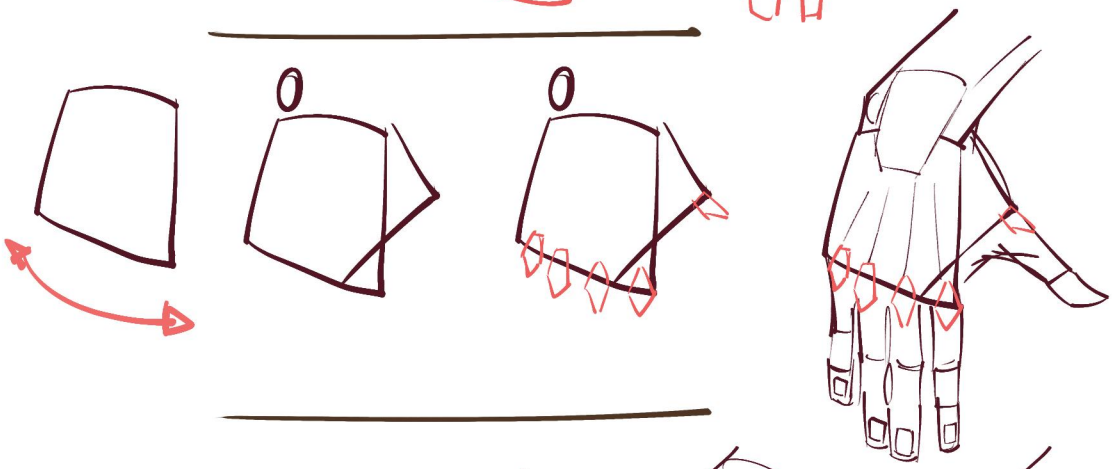


MY SIMPLE DIAGRAM TO HELP PLACE ALL ELEMENTS

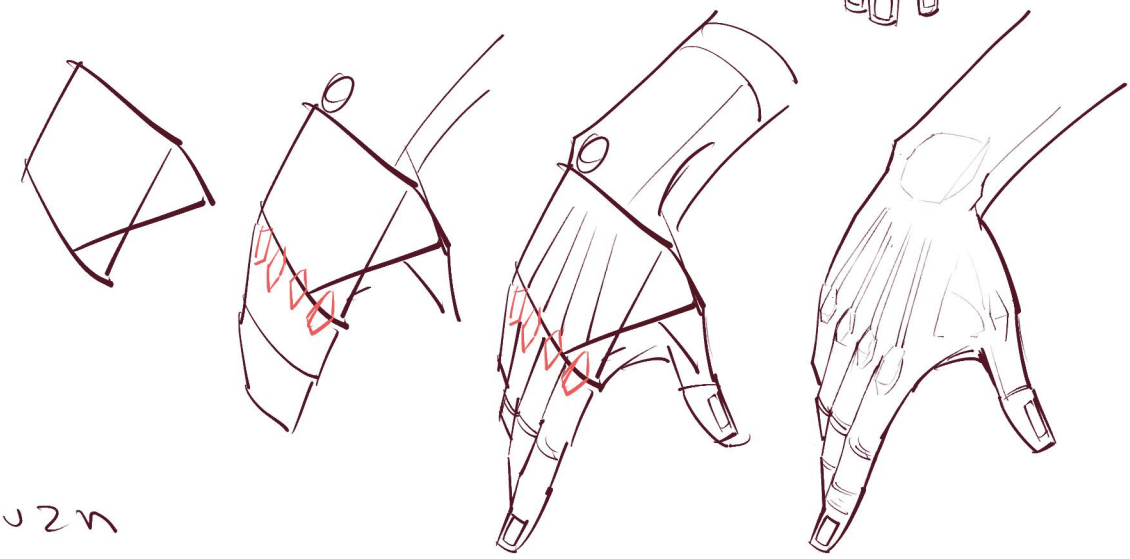
IT'S JUST A LITTLE TRICK!
YOU CAN ALSO APPLY THIS METHOD TO HANDS IN FRONT VIEW.
THIS APPROACH USES SIMPLE GEOMETRIC SHAPES AS A BASE.



EX 01



EX 02



EX 03

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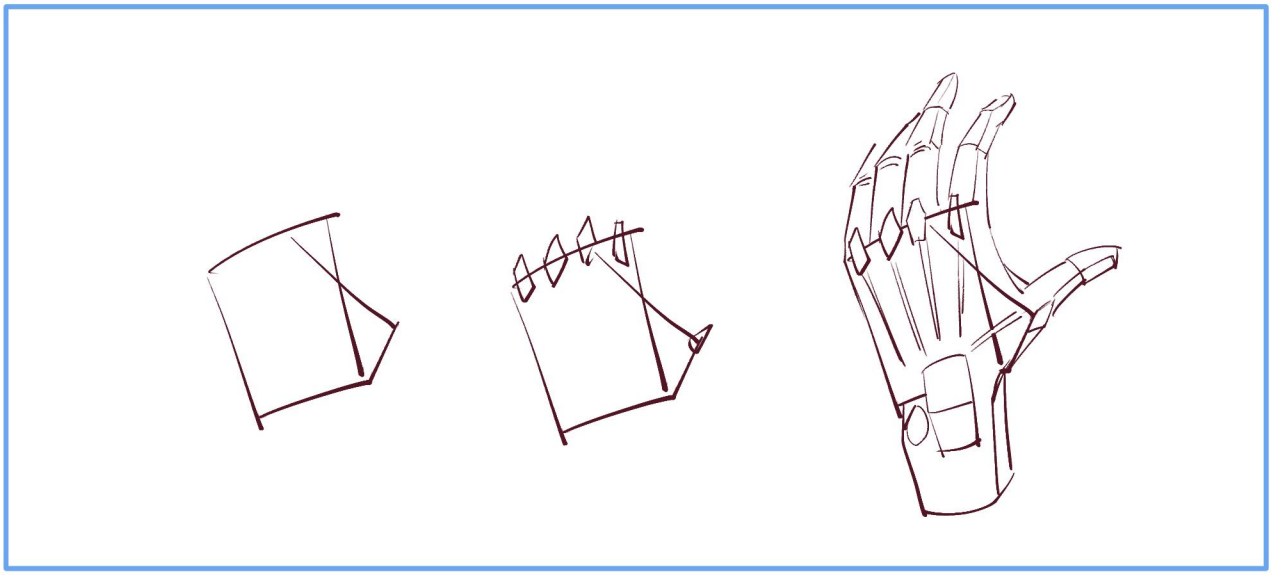
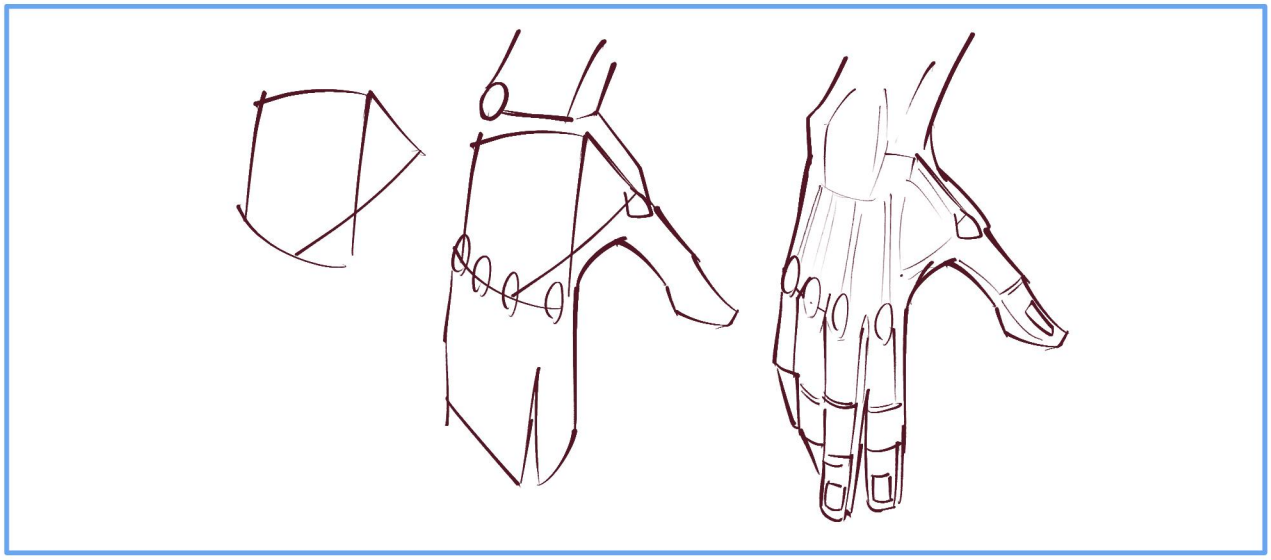
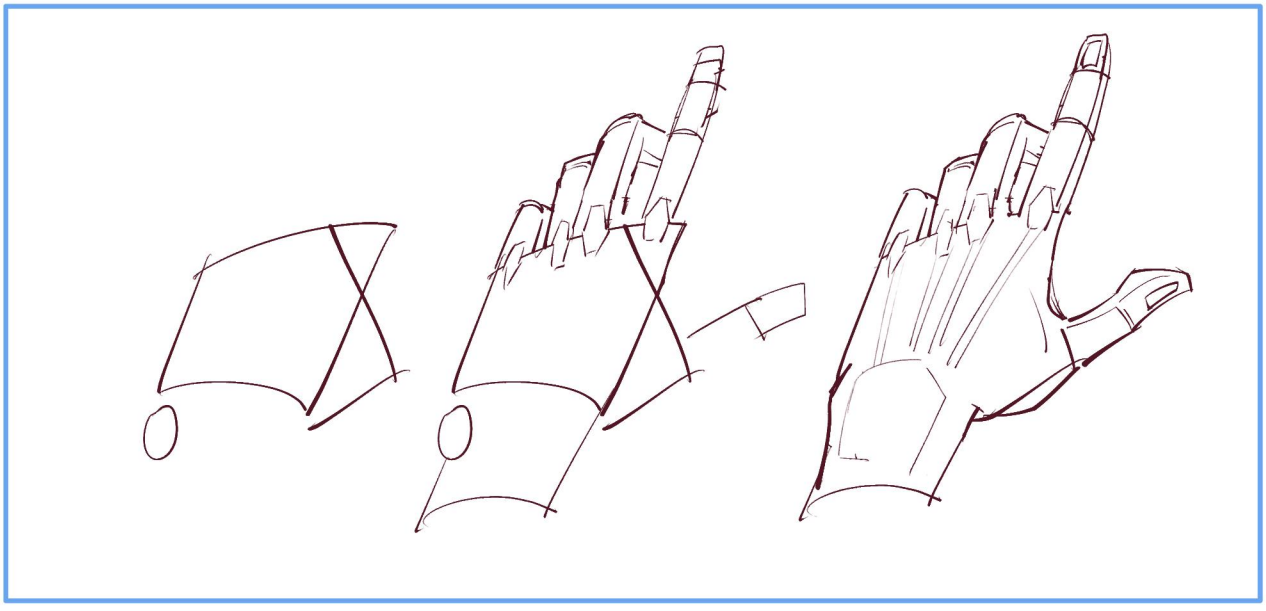
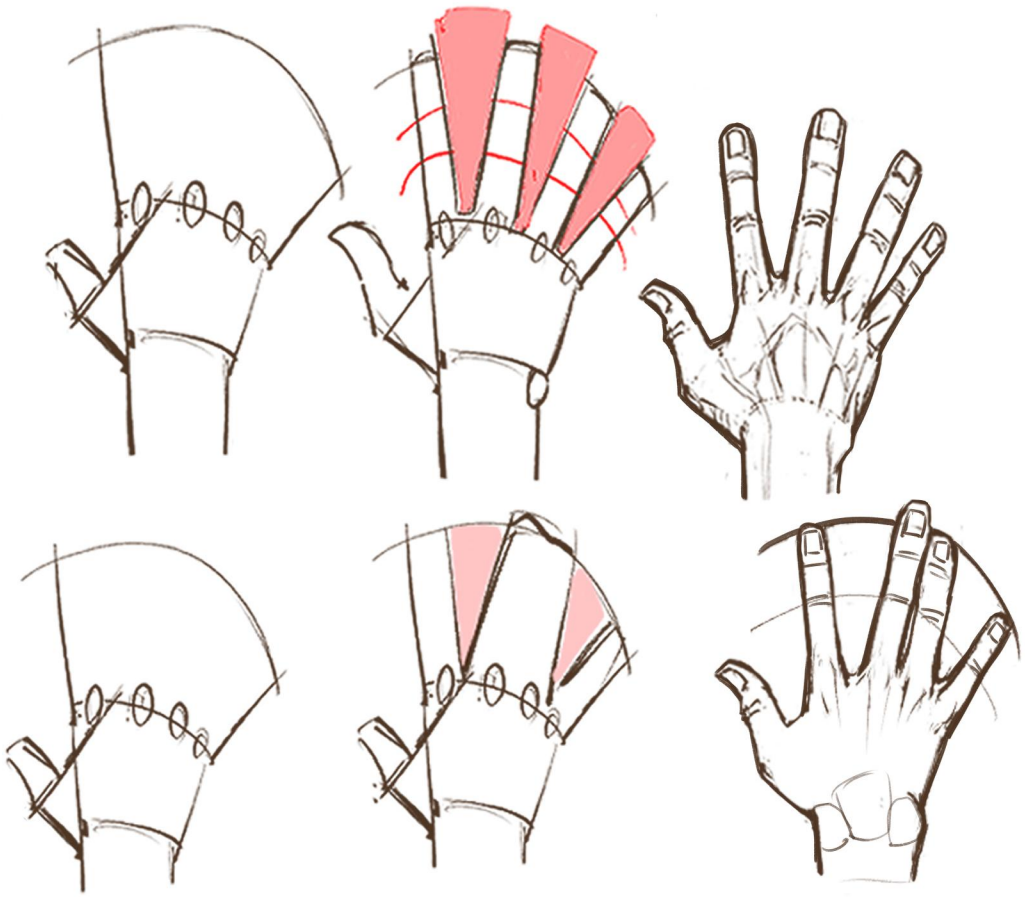
MORE EXAMPLES.







JUST REMOVING THE NEGATIVE SPACE IS OFTEN EASIER.



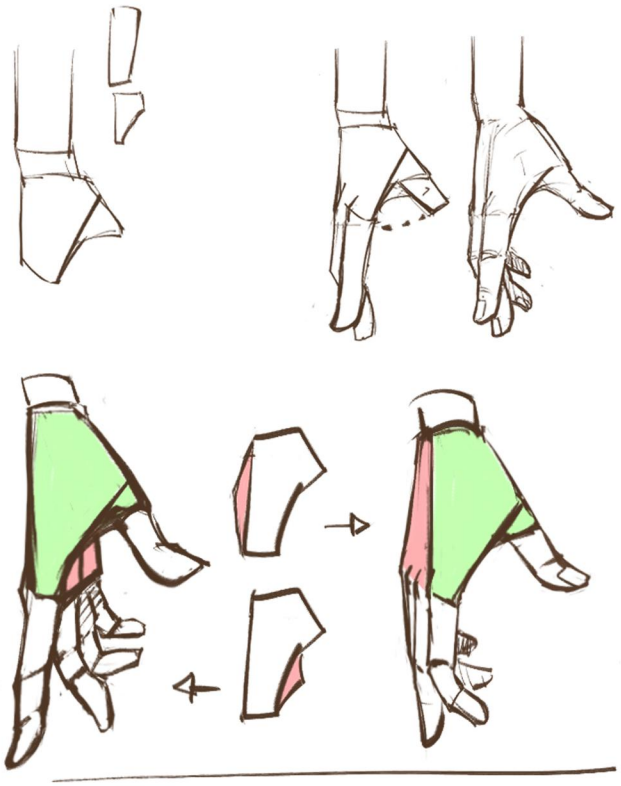
DRAW THE HANDS AS A WIDE FAN.

JUST REMOVE THE NEGATIVE SPACE TO SIMPLIFY THE DRAWING.

THIS METHOD IS OFTEN EASIER THAN DRAWING EACH FINGER INDIVIDUALLY.

PROFILE AND 3/4 VIEW.

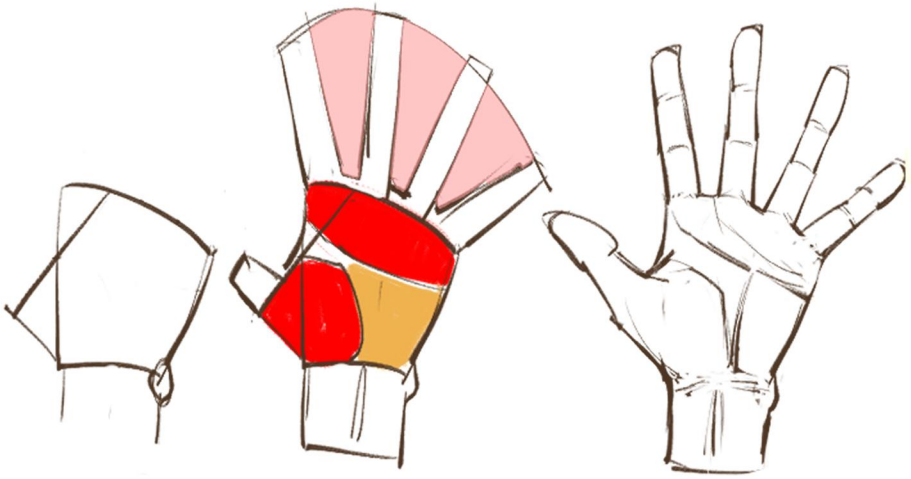
THE ARM AND HAND ARE OFFSET,
AND CONNECTED BY THE WRIST.



DRAW THE PROFILE OF THE HAND FACING YOU, IN GREEN.
ADD THE OTHER PARTS IN RED ACCORDING TO THE DIRECTION OF THE HAND.
HAND FACING INWARDS.
HAND FACING OUTWARDS.

STRUCTURE OF THE HAND

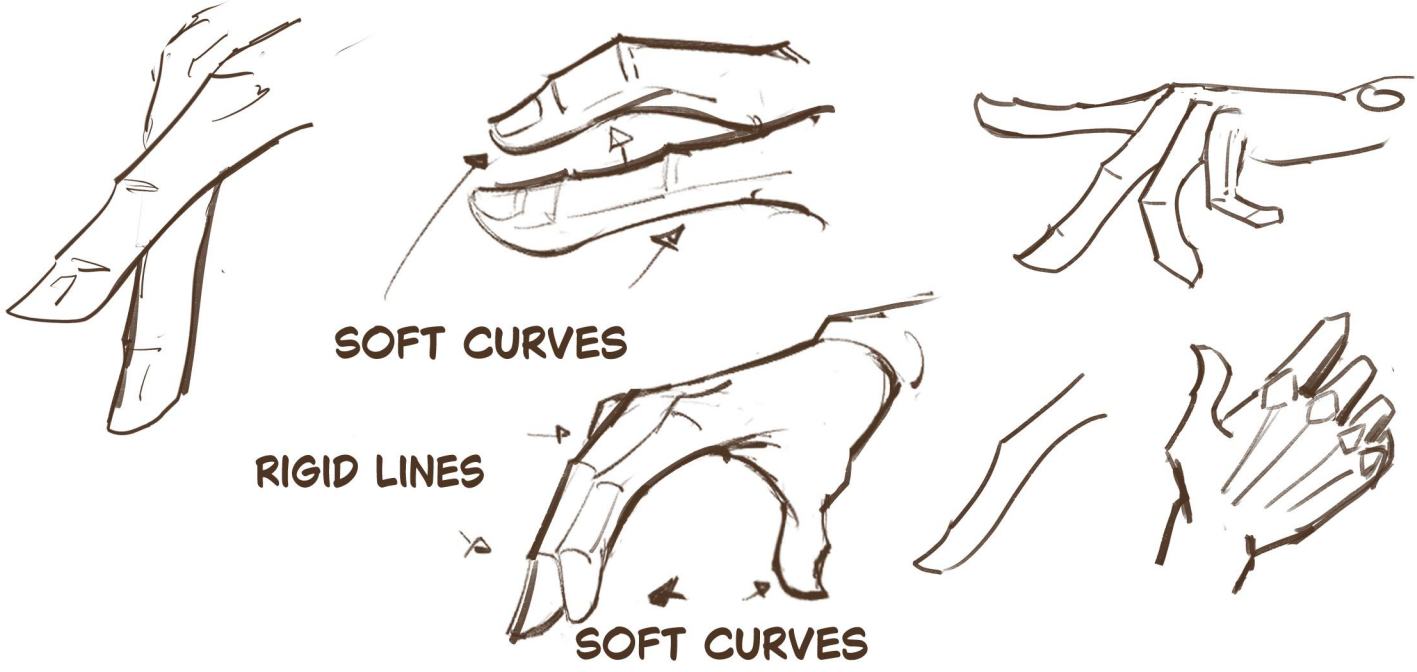
MAIN MASS OF THE PALM



FINGERS STRUCTURE
RIGID LINES VS CURVED LINES

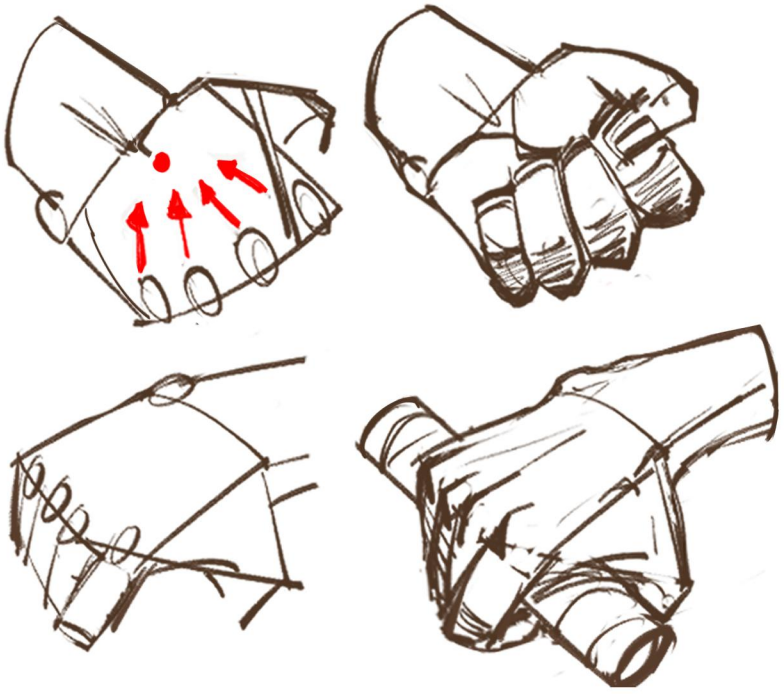
THE OUTSIDE OF THE FINGERS IS OFTEN WITH STRAIGHT LINES.

THIS COUNTERBALANCES THE CURVES ON THE INSIDE OF THE FINGERS TO CREATE HARMONY.
FOR A BEST RESULT, DRAW CURVES ON THE INSIDE OF THE FINGERS.
THIS CREATES A VISUAL BALANCE BETWEEN STRAIGHT AND CURVED LINES.



DRAWING FIST

FINGERS GO TO THE CENTER IF YOU CLENCH YOUR FIST HARD



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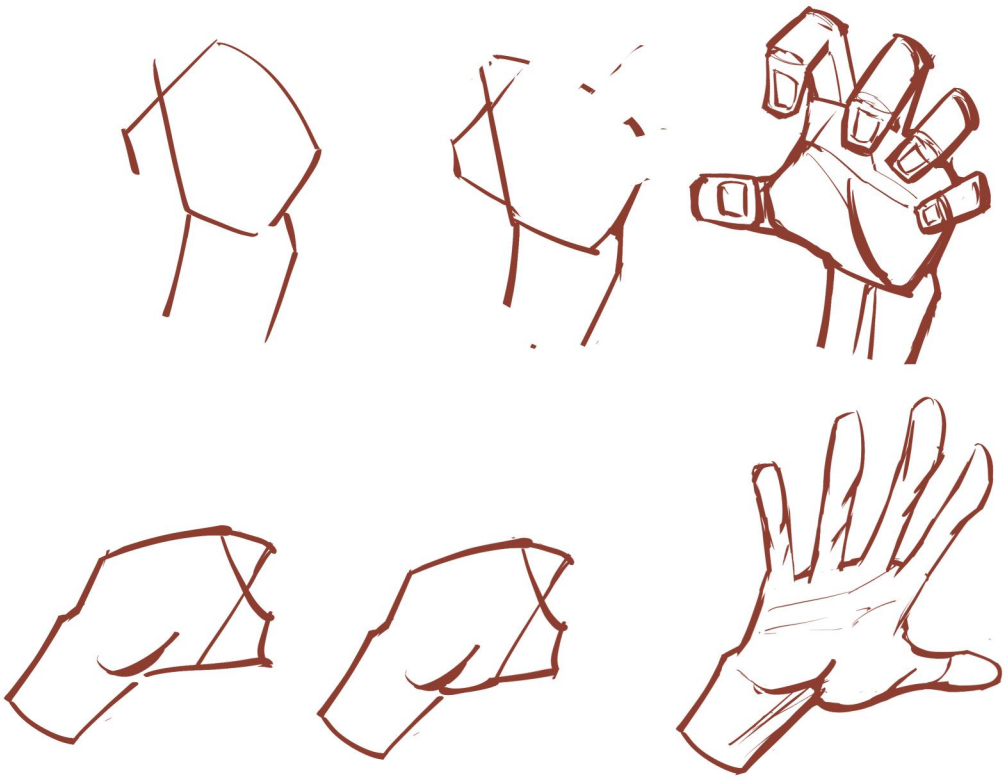
WHEN DRAWING A CLOSED FIST, THE FINGERS ALWAYS POINT TOWARDS THE THE CENTER OF THE PALM, NOT STRAIGHT ON.

LOOK AT THE RED DOT TO INDICATE THE DIRECTION OF THE FINGERS.

THIS SHOWS THAT THE FINGERS ARE CONVERGING TOWARDS THE CENTER OF THE PALM.

FOR COMPLEX POSES, DRAW THE LAST PHALANGES AND CONNECT THEM TO THE HAND AFTERWARDS.



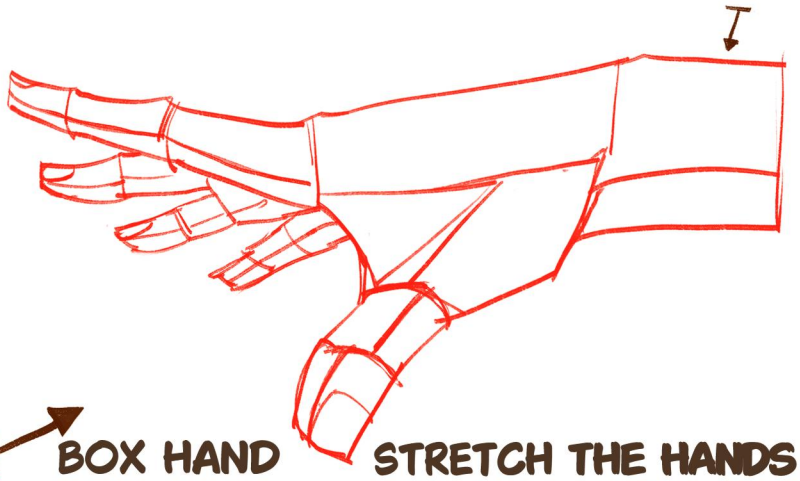
TO DRAW FINGERS IN COMPLEX PERSPECTIVE OR COMING TOWARDS YOU,
DRAW DIRECTLY THE LAST PHALANGES OF THE FINGERS.
THEN CONNECT THE REST OF THE FINGERS TO THE HAND.
THIS GENERALLY SIMPLIFIES DRAWING FINGERS IN PERSPECTIVE.

STYLIZED HAND DRAWING FROM REFERENCE

TO DRAW HANDS WITH STYLE, FROM A LIVE MODEL, USE LARGE CURVES RATHER THAN STRAIGHT LINES. EXAGGERATE DEFORMATIONS, LENGTHEN THE FINGERS AND PLAY WITH LINE THICKNESS.

FIND THE BOXES IN REFERENCE HAND

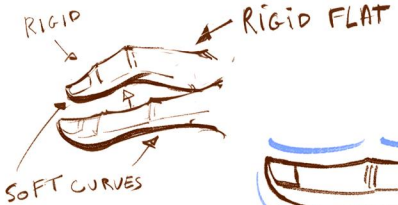
BOX HAND

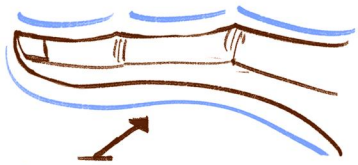


STRETCH THE HANDS TO MAKE THEM MORE ELEGANT
PLAY WITH LINES OF BEAUTY .

STYLISED HAND

FINGERS STRUCTURE
RIGID LINES VS CURVED LINES





YOU CAN ALSO PLAY WITH LINE WEIGHT AND OVERLAPPING THIN ON TOP, THICK ON BOTTOM.

LINES OF BEAUTY : LONG CURVE + SMALL INVERTED CURVE.

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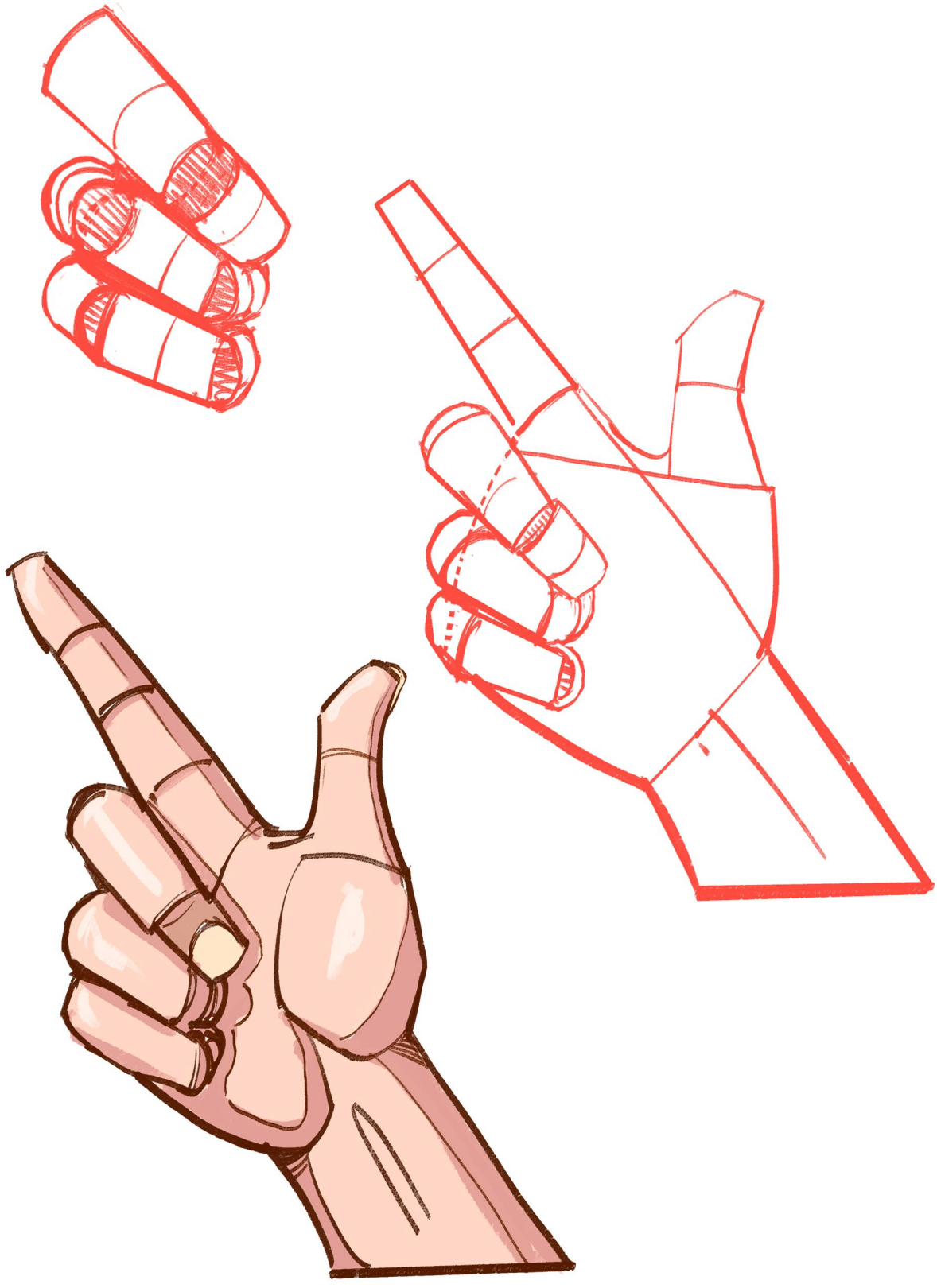
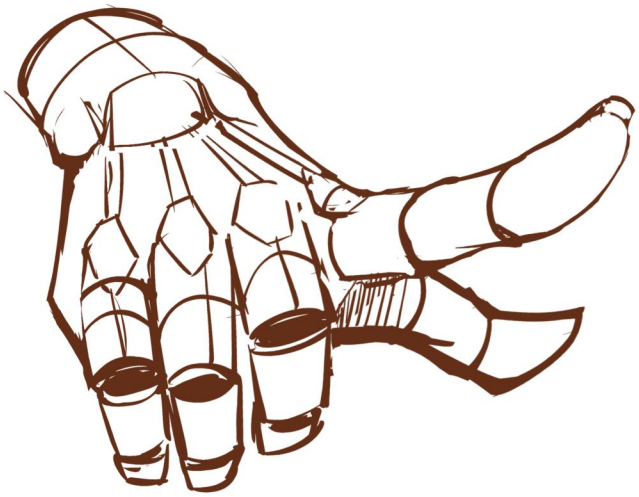
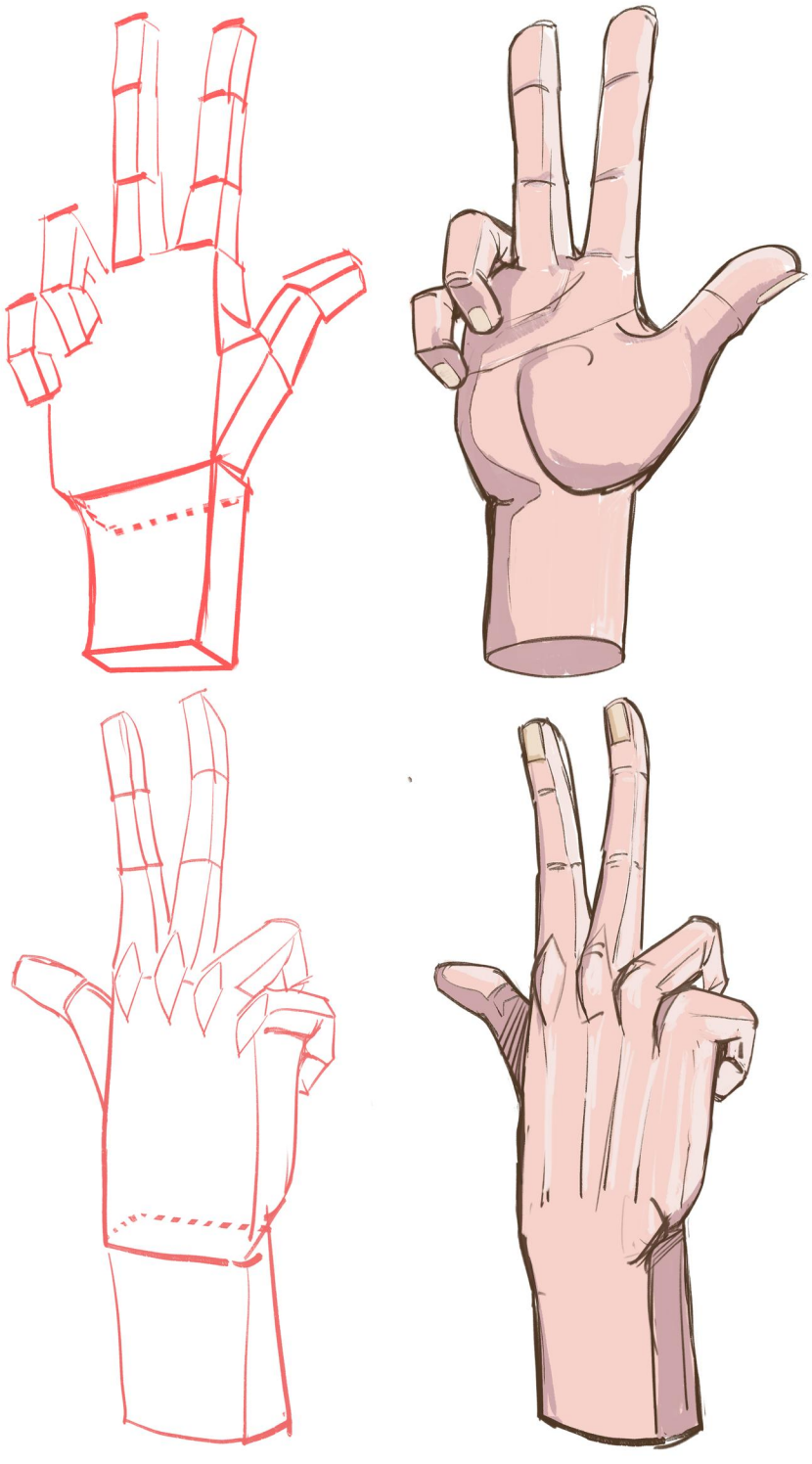
DRAW HANDS TUBE METHODS

WHEN YOUR FINGERS ARE BENT YOU CAN THINK OF THEM AS TUBES



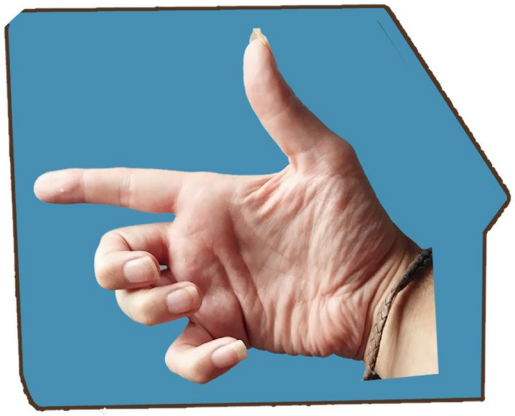




STYLIZED HAND DRAWING FROM REFERENCE

TO DRAW HANDS WITH STYLE, FROM A LIVE MODEL, USE LARGE CURVES RATHER THAN STRAIGHT LINES. EXAGGERATE DEFORMATIONS, LENGTHEN THE FINGERS AND PLAY WITH LINE THICKNESS.

FIND THE BOXES IN REFERENCE HAND



BOX HAND

STRETCH THE HANDS TO MAKE THEM MORE ELEGANT
PLAY WITH LINES OF BEAUTY .

STYLISED HAND

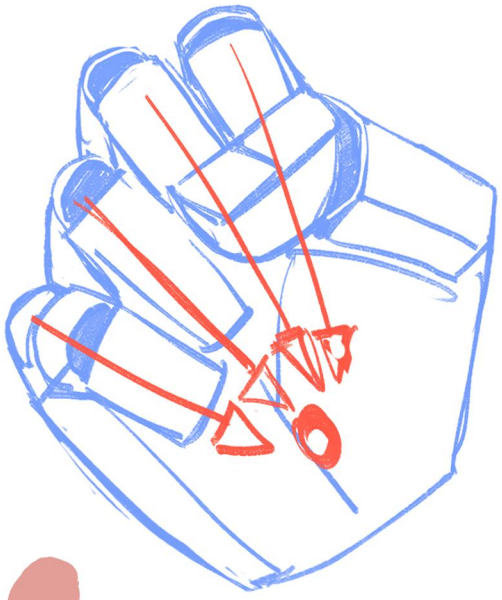
FINGERS STRUCTURE
RIGID LINES VS CURVED LINES

YOU CAN ALSO PLAY WITH LINE WEIGHT AND OVERLAPPING
THIN ON TOP, THICK ON BOTTON.

LINES OF BEAUTY : LONG CURVE + SMALL INVERTED CURVE.

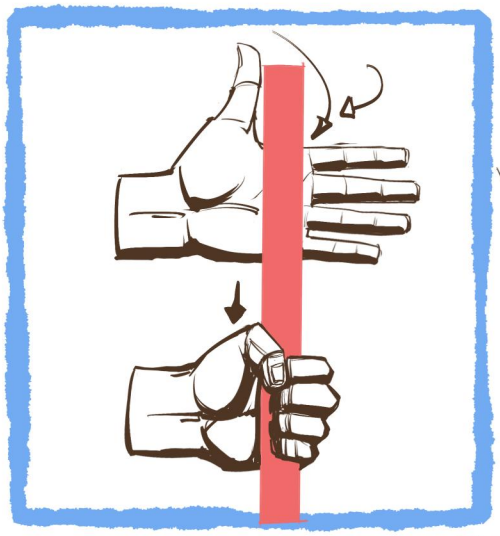
In this example, use cylinders for the fingers.
This makes it easier to draw them in perspective.

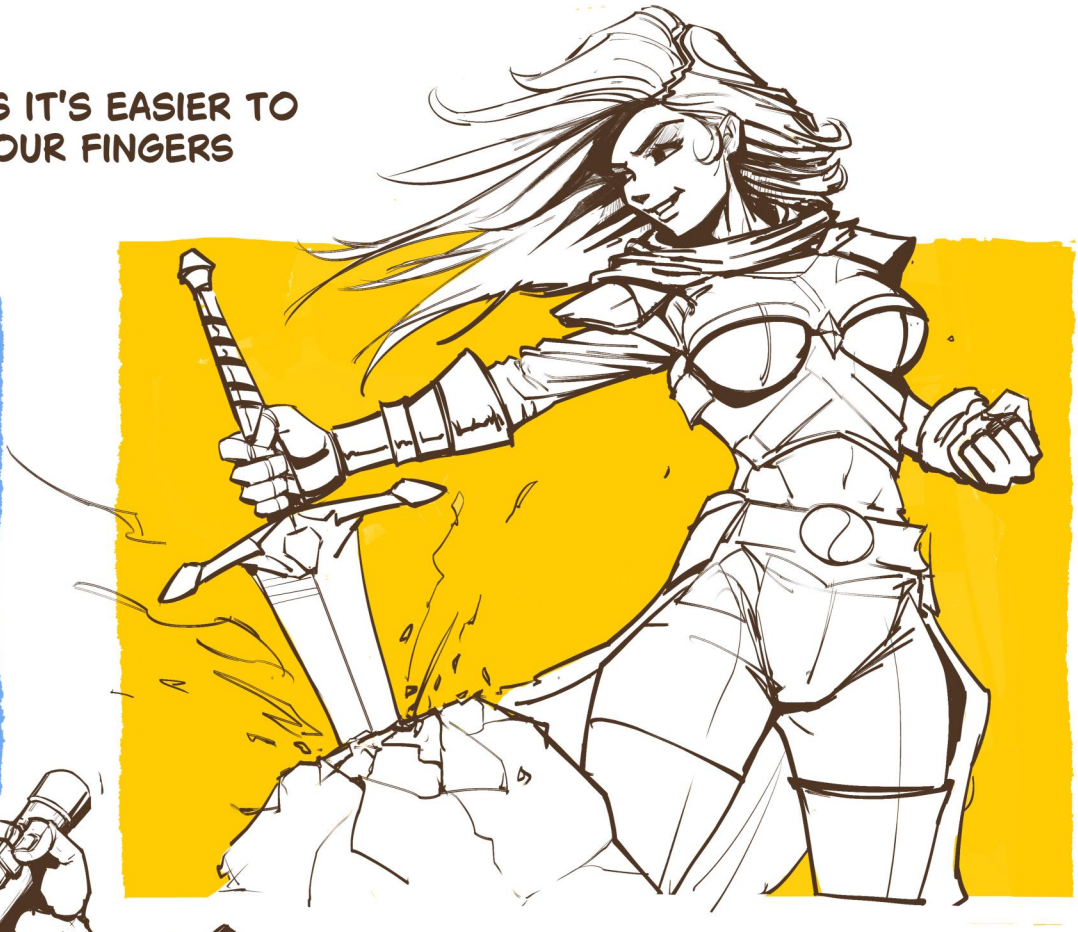
REMEMBER:
When drawing a closed fist, the fingers always point towards the the center of the palm

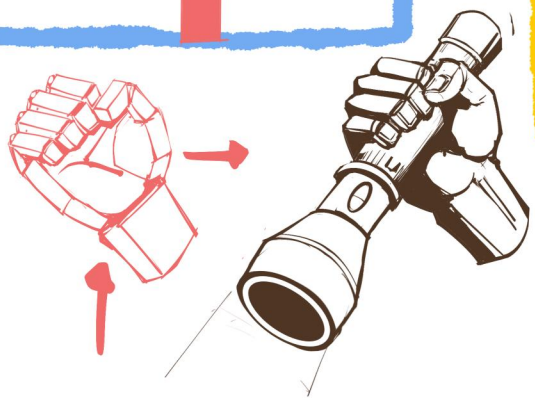


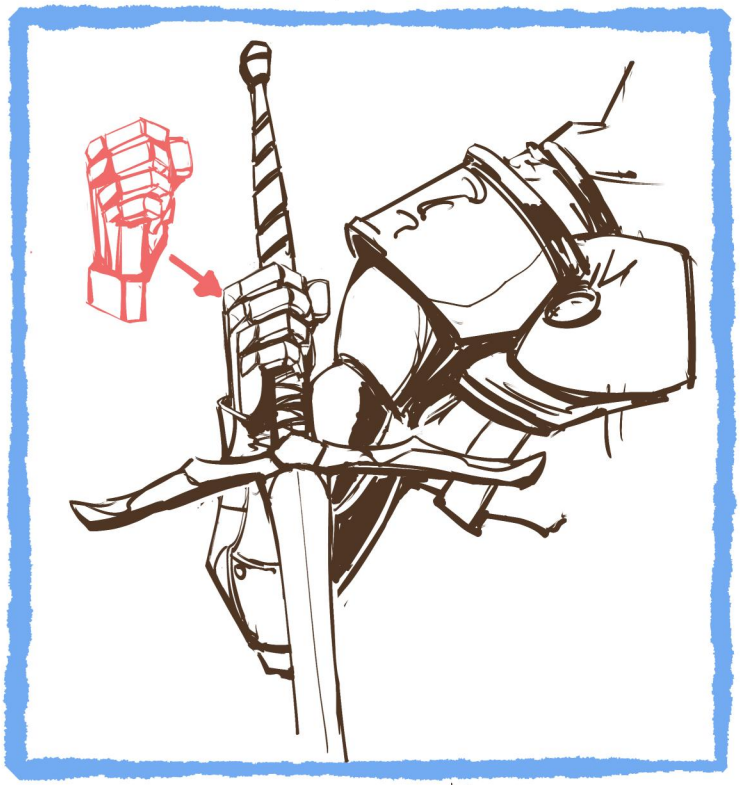
HOLDING A WEAPON

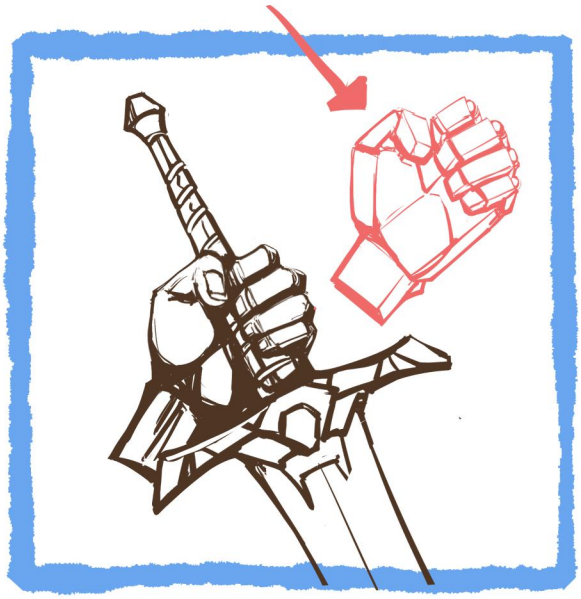
SOMETIMES IT'S EASIER TO THINK OFYOUR FINGERS AS CUBES











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HIPS HIPS HIPS

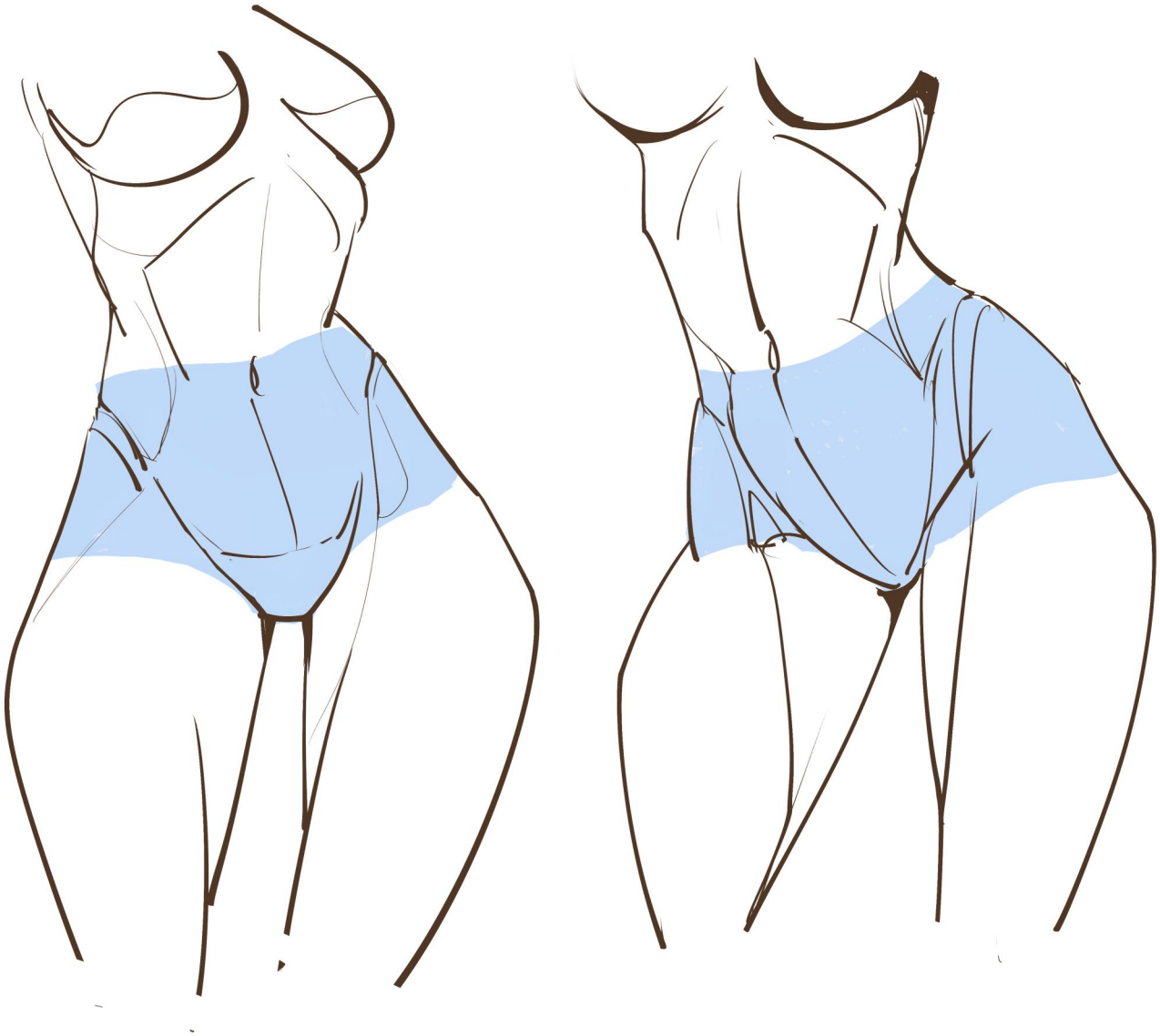
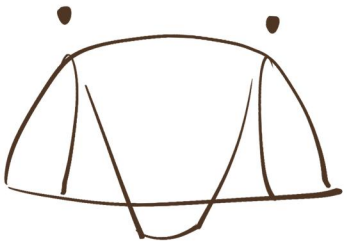
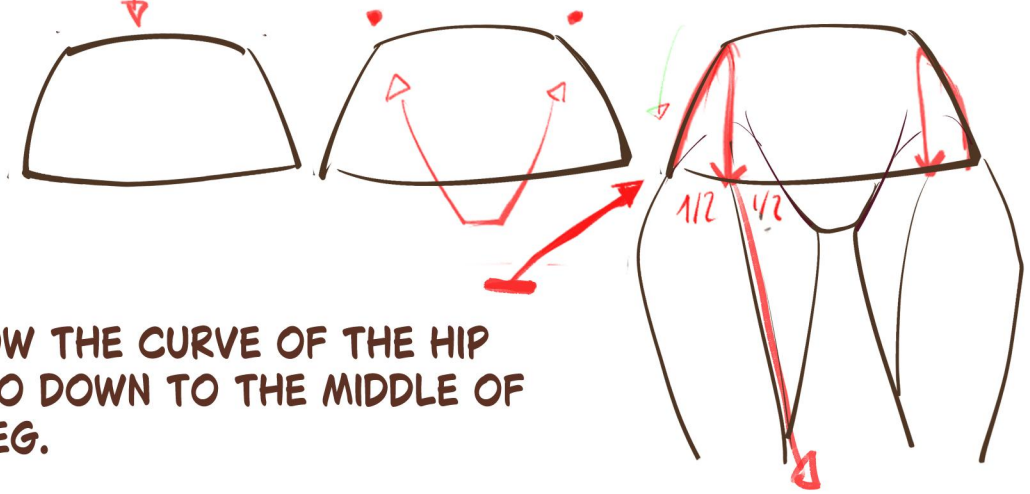


DIAGRAM OF THE HIPS IN FRONT VIEW



DRAW A BOWL SHAPE

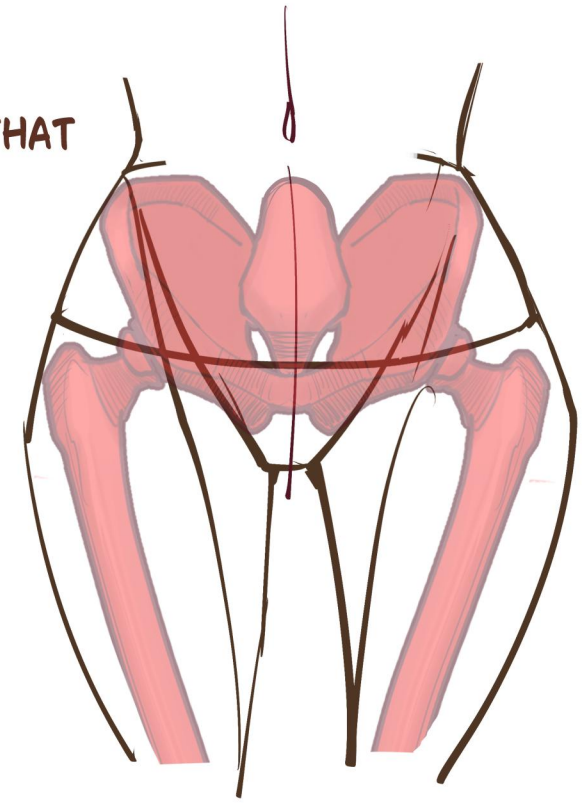
DRAW A V SHAPE TOWARDS THE TOP OF THE BOWL.



FOLLOW THE CURVE OF THE HIP AND GO DOWN TO THE MIDDLE OF THE LEG.

IT'S THE BEGINNING OF THE SARTORIUS LINE (ACTUALLY SHE ATTACHED ON THE HIP BONE)

BUT IT'S EASIER TO THINK OF IT LIKE THAT

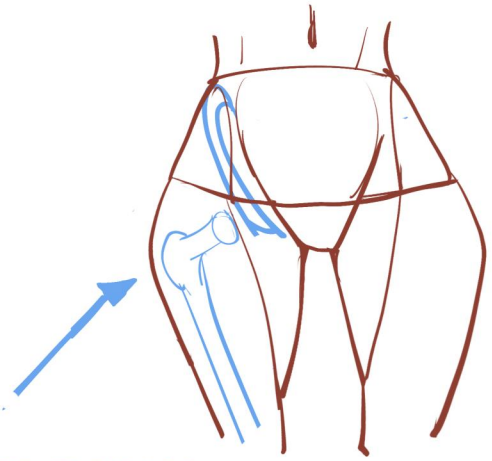


WITH BONES STRUCTURES

© Kouzn

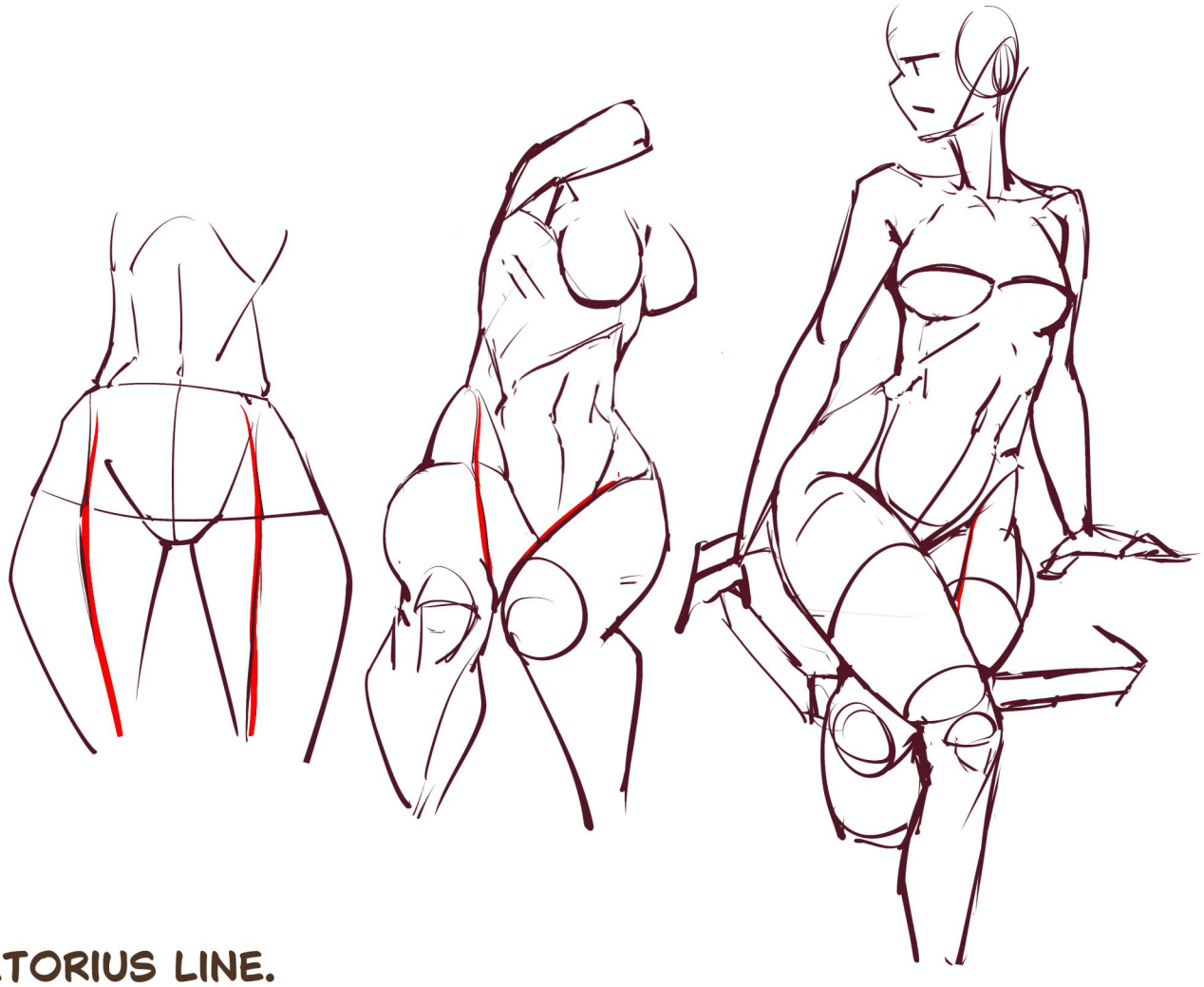
Some exemples:

BELLY BUTTON
ABOVE THE BOWL.



WIDEST PART OF THE LEG

PLAY WITH THE OVERLAP LINES
TO INDICATE THE DIRECTION OF
THE LEGS, FORWARD OR BACKWARD.



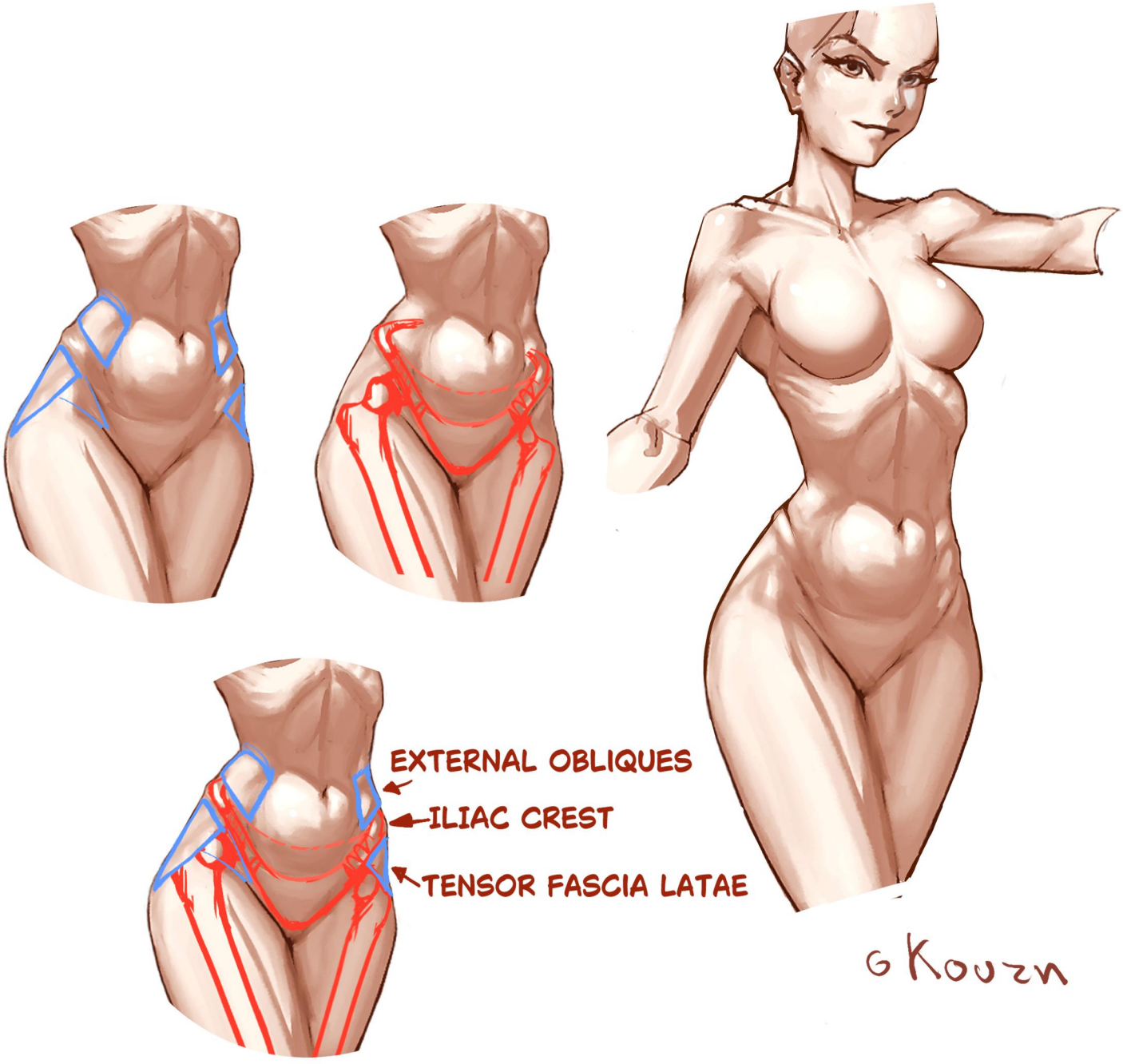
SARTORIUS LINE.
I PERSONALLY LIKE TO DRAW IT, AS IT ADDS A LITTLE MORE STYLE.
PLUS IT'S USEFUL FOR GIVING INFORMATION ON THE DIRECTION OF THE LEG.

SARTORIUS LINE.

YOU CAN SEE IN THIS EXAMPLE THE DIFFERENT MUSCLES SEPARATED BY THE SATORIUS LINE.

HIPS LANDMARKS

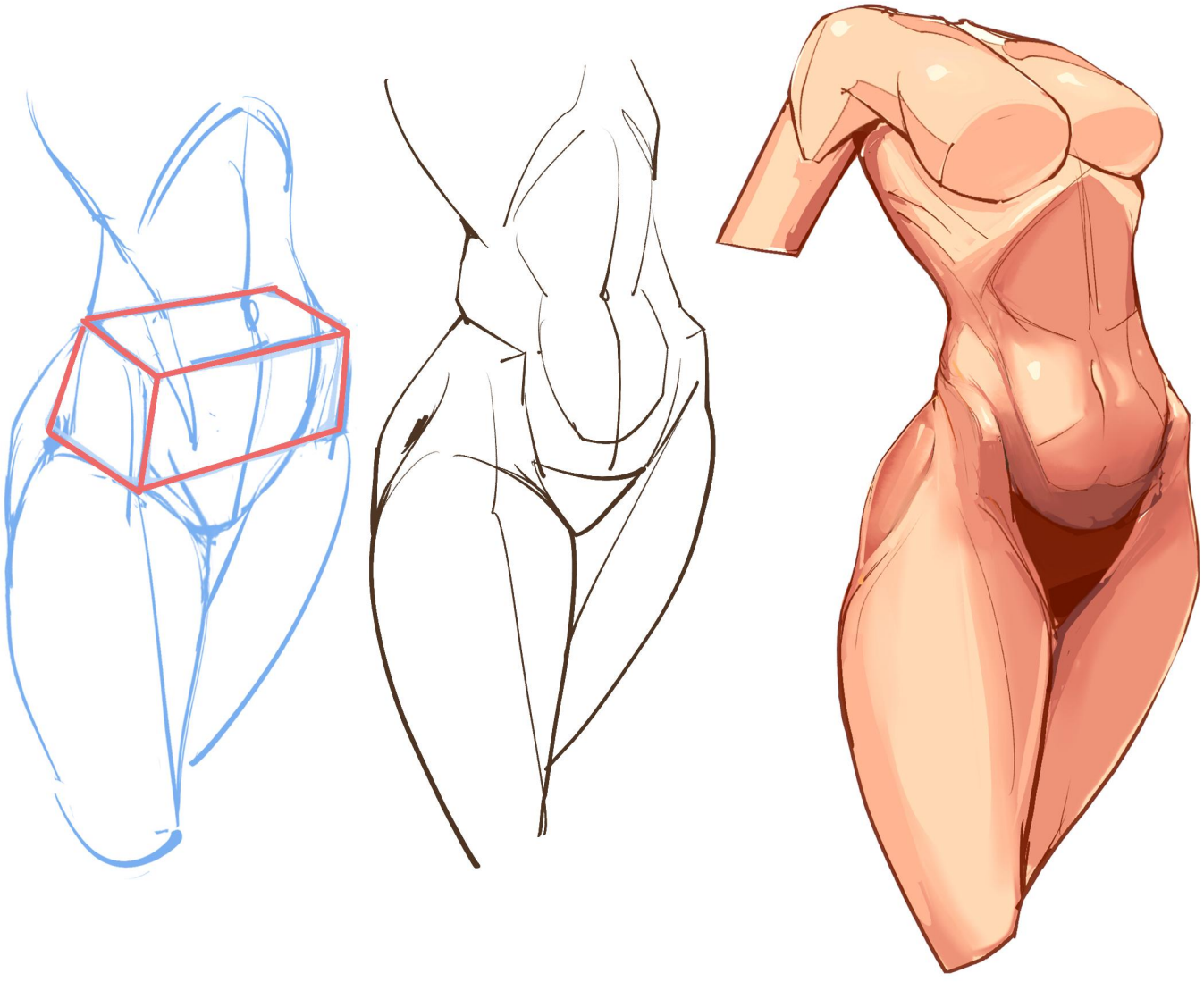
THESE LANDMARKS ARE USEFUL
TO KNOW ESPECIALLY FOR SHADING



BOXY HIPS

SOME PEOPLE WHO ARE SKINNY OR JUST BONY HAVE HIPS THAT STICK OUT LIKE A BOX SHAPE.

HERE I FORCE THE LINE TO GIVE AN EVEN MORE "BOXY LOOK".



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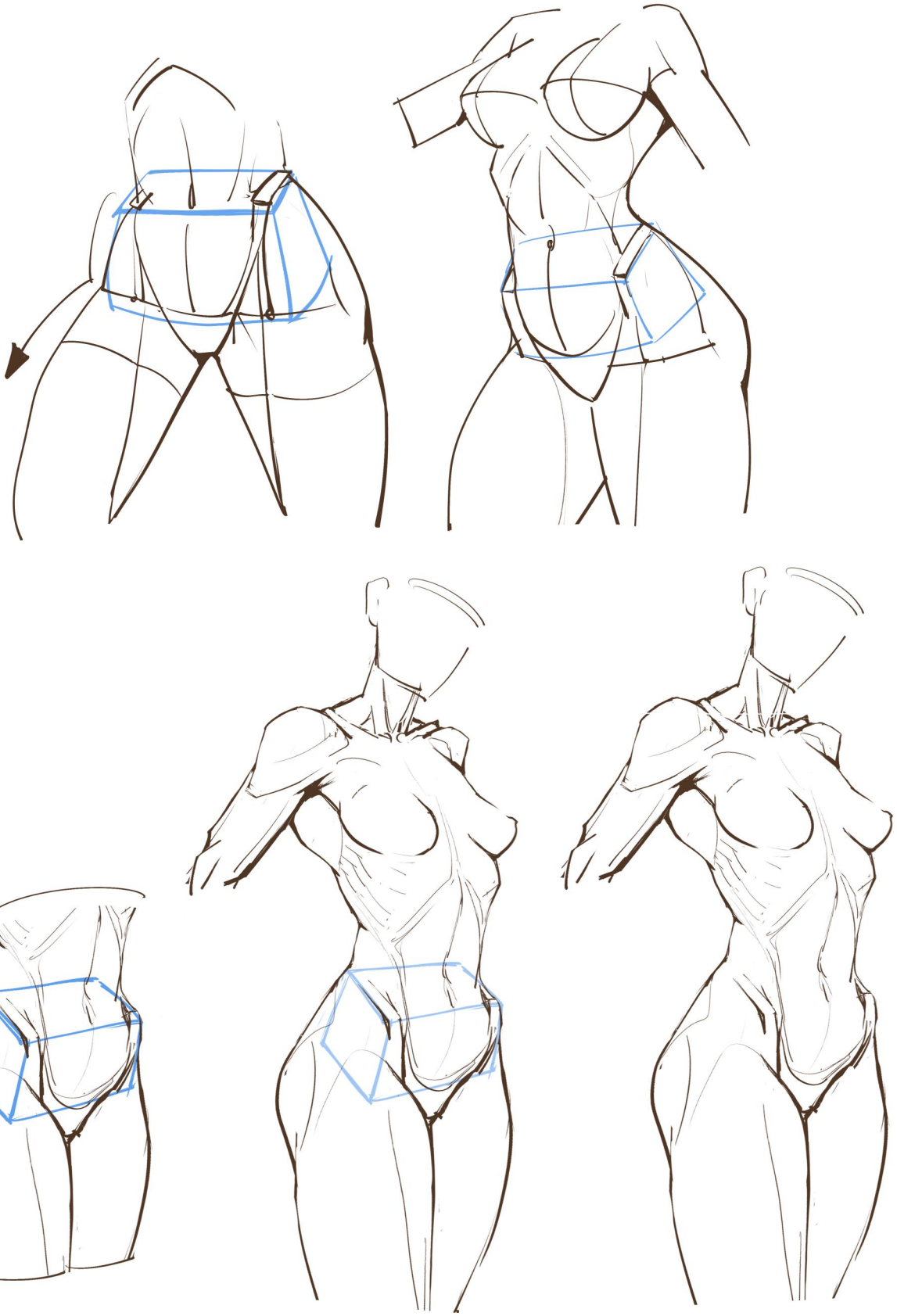
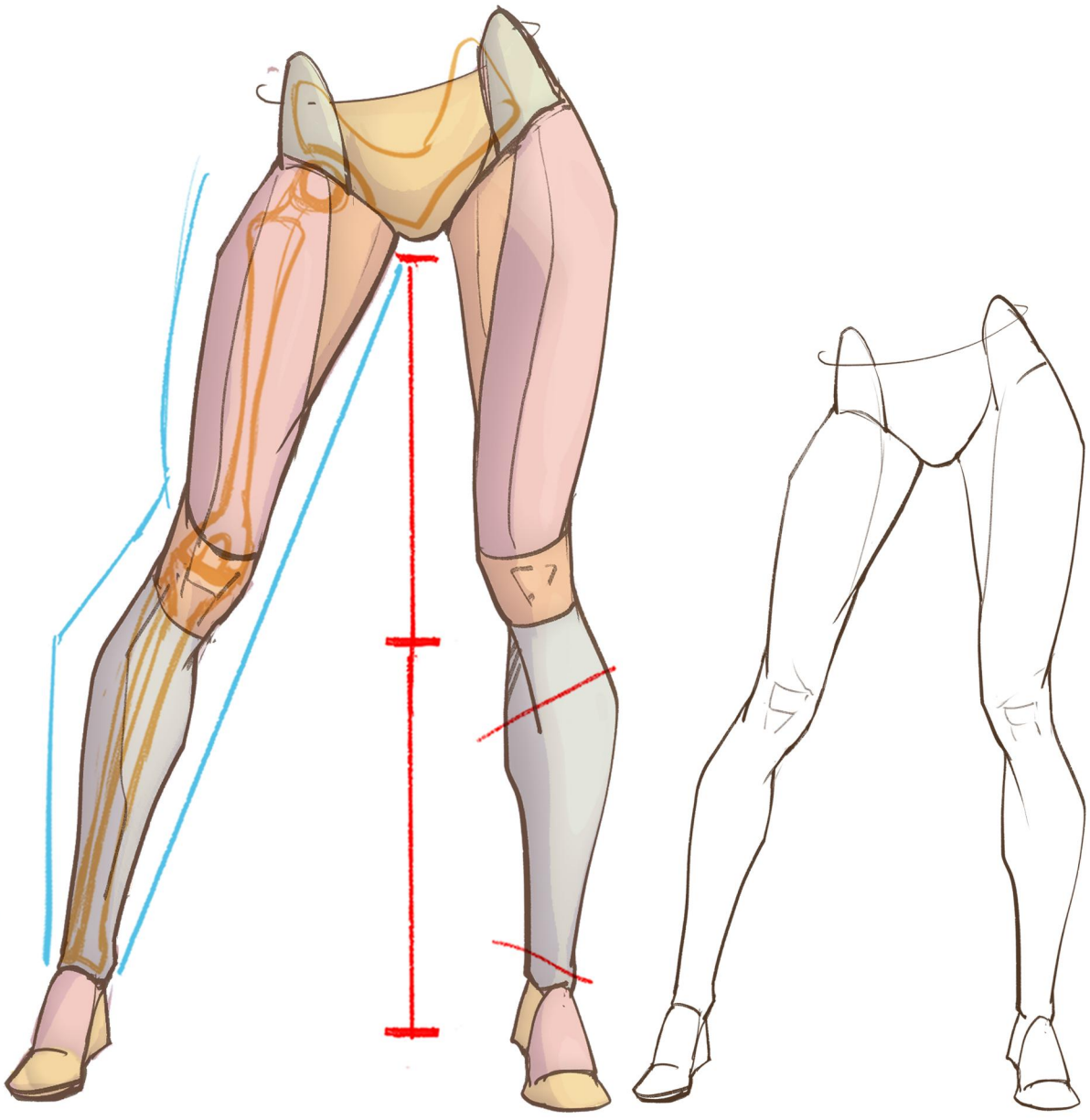
BOXY HIPS EXEMPLE



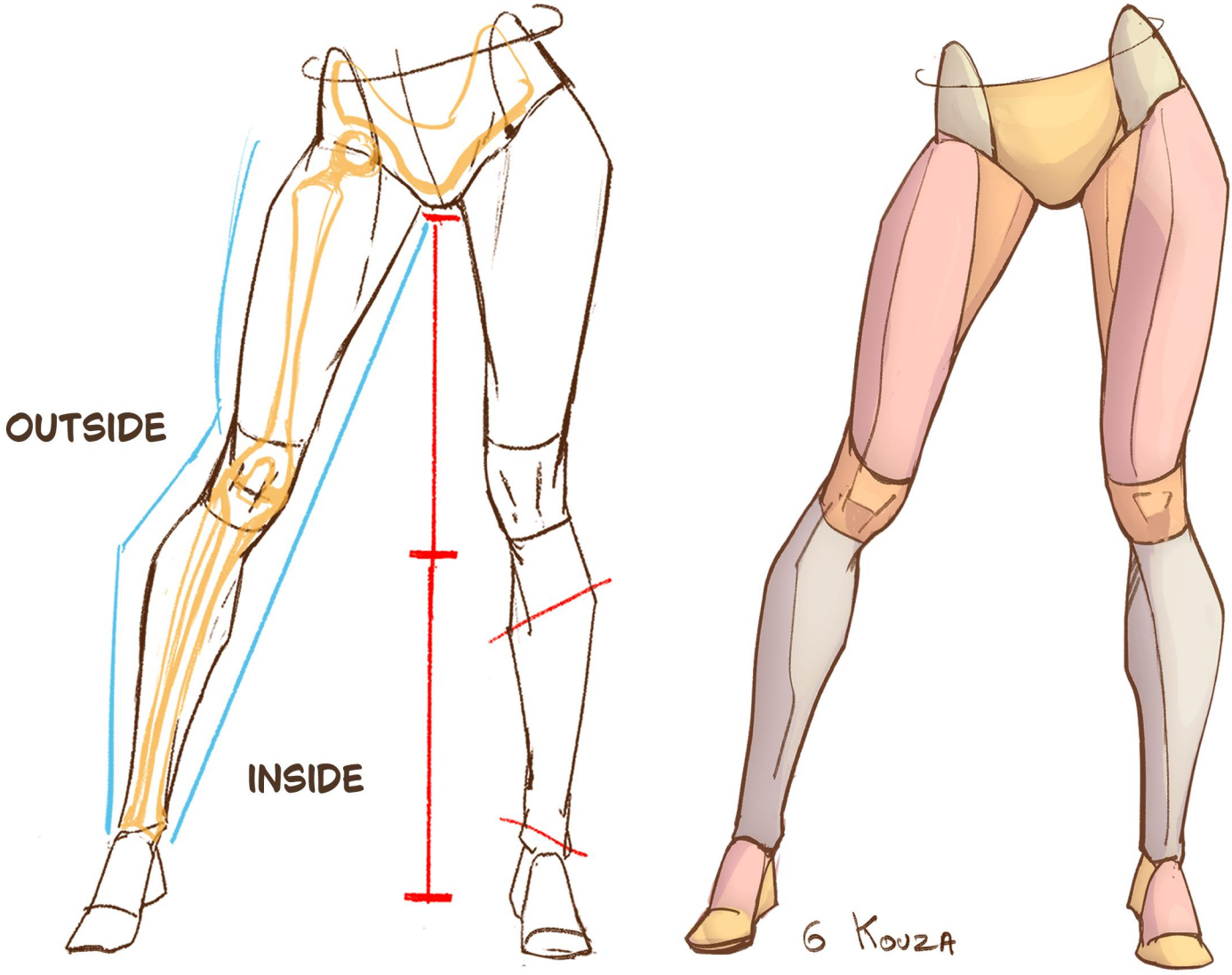
DRAWING LEGS



DRAWING LEGS FROM FRONT

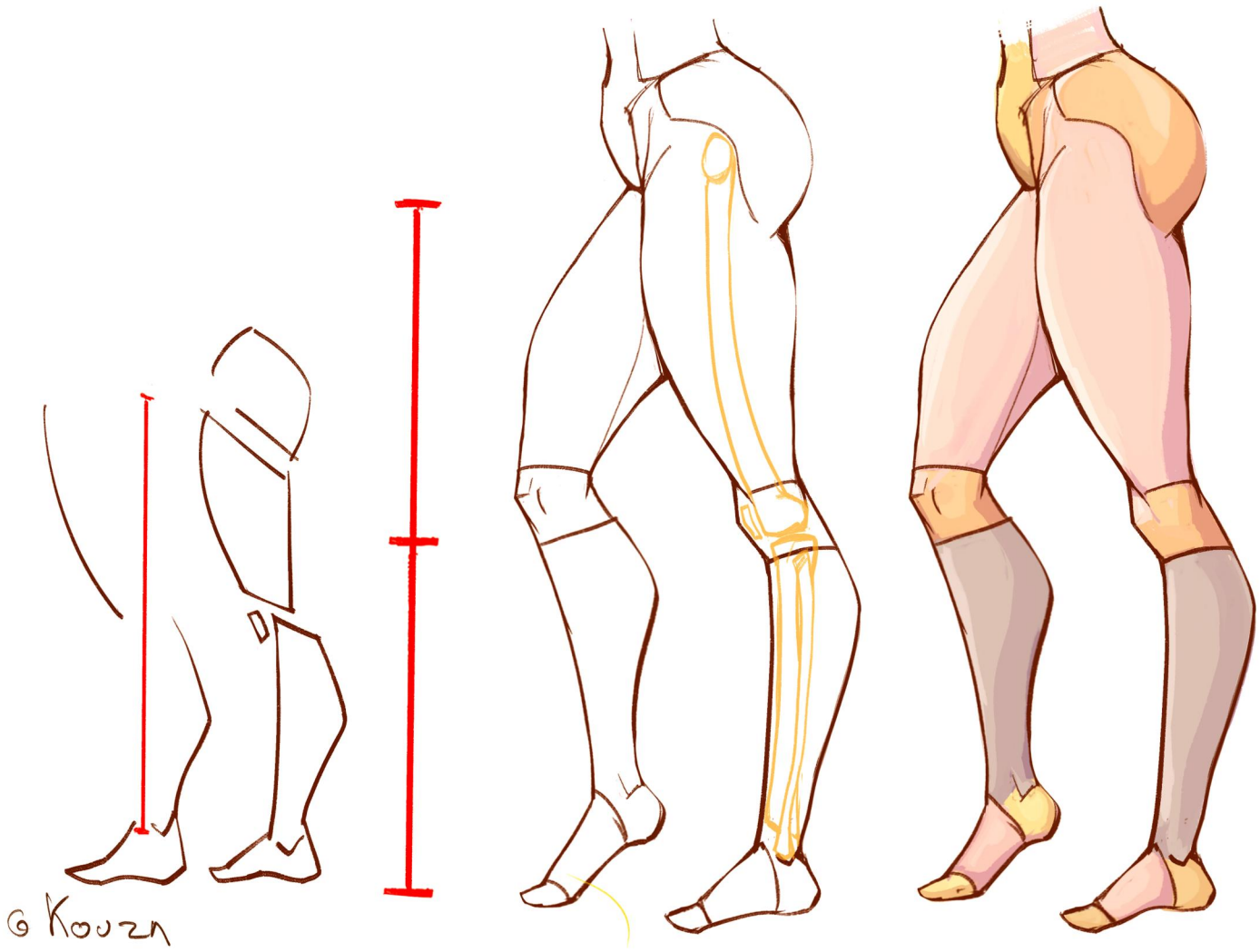
FROM THE FRONT, THE INSIDE OF THE LEG IS A LINE AND THE OUTSIDE IS MADE OF 2 CURVES.

YOU CAN DIVIDE THE SIZE OF THE LEG BY 2 UNDER THE KNEE.



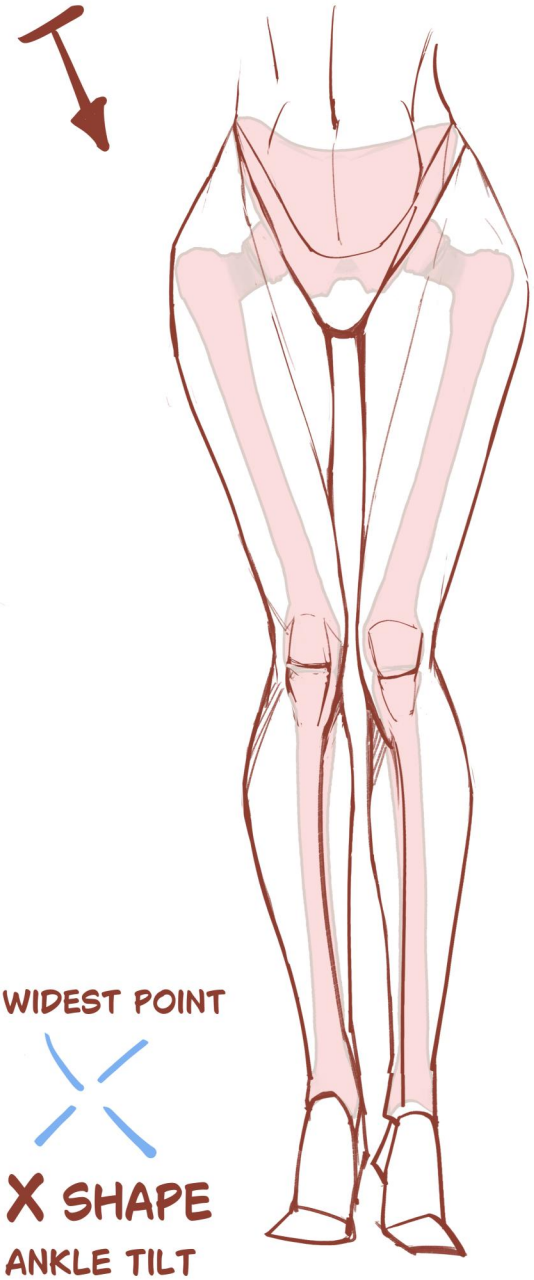
DRAWING LEGS FROM SIDE

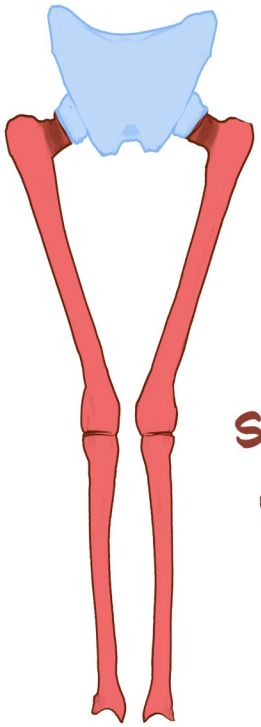
IN SIDE VIEW, YOU CAN "ALMOST" DRAW A STRAIGHT LINE FROM THE BACK OF THE THIGH TO THE SHIN.



LEGS SHAPES

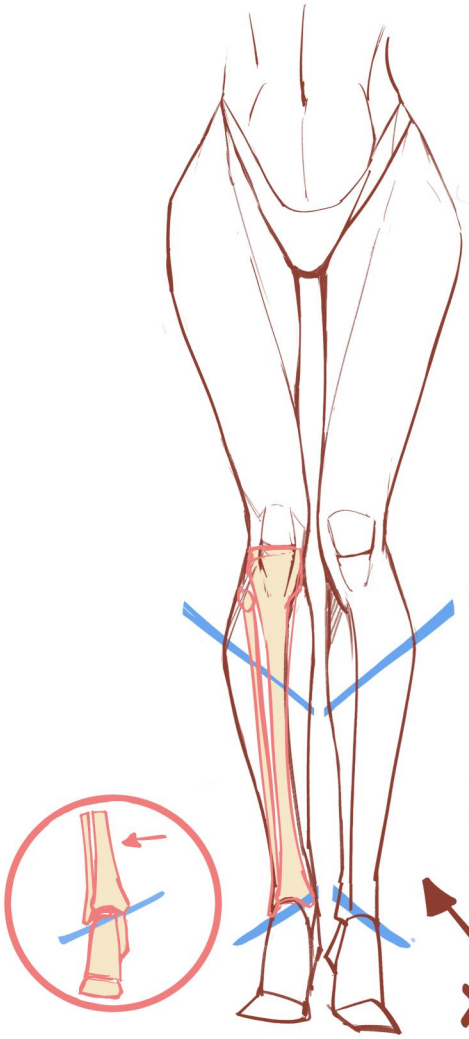
Y SHAPES: FROM THE FRONT,
THE SKELETON OF THE LEGS FORMS A Y.





SHAPE

Y



WIDEST POINT

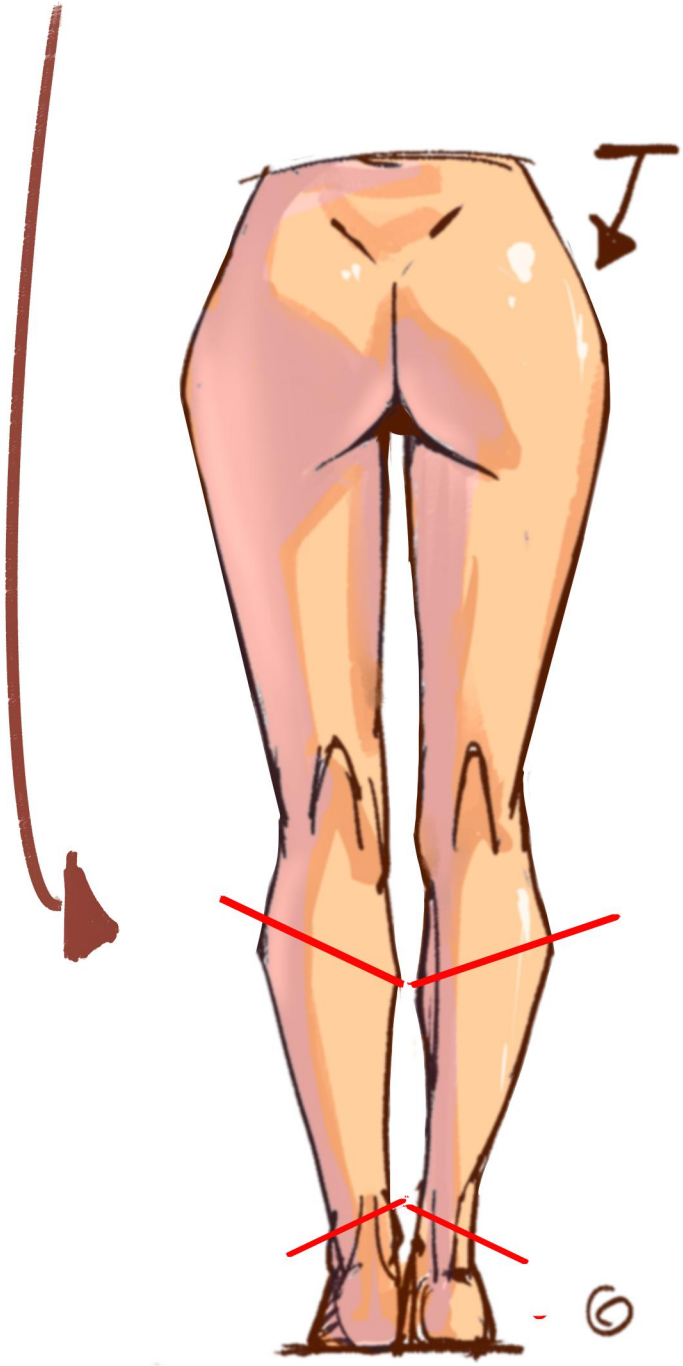
X SHAPE
ANKLE TILT

X SHAPE: CALF MUSCLES
AND ANKLE TILT FORM AN X

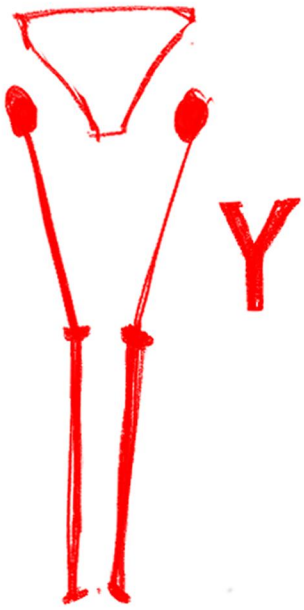
© Kouzn

REAR VIEW

THE X SHAPE SHOWS THE
INCLINATION OF THE CALF AND ANKLE.



IN THIS VIEW ALSO
THE SKELETON
FORMS AN Y SHAPES



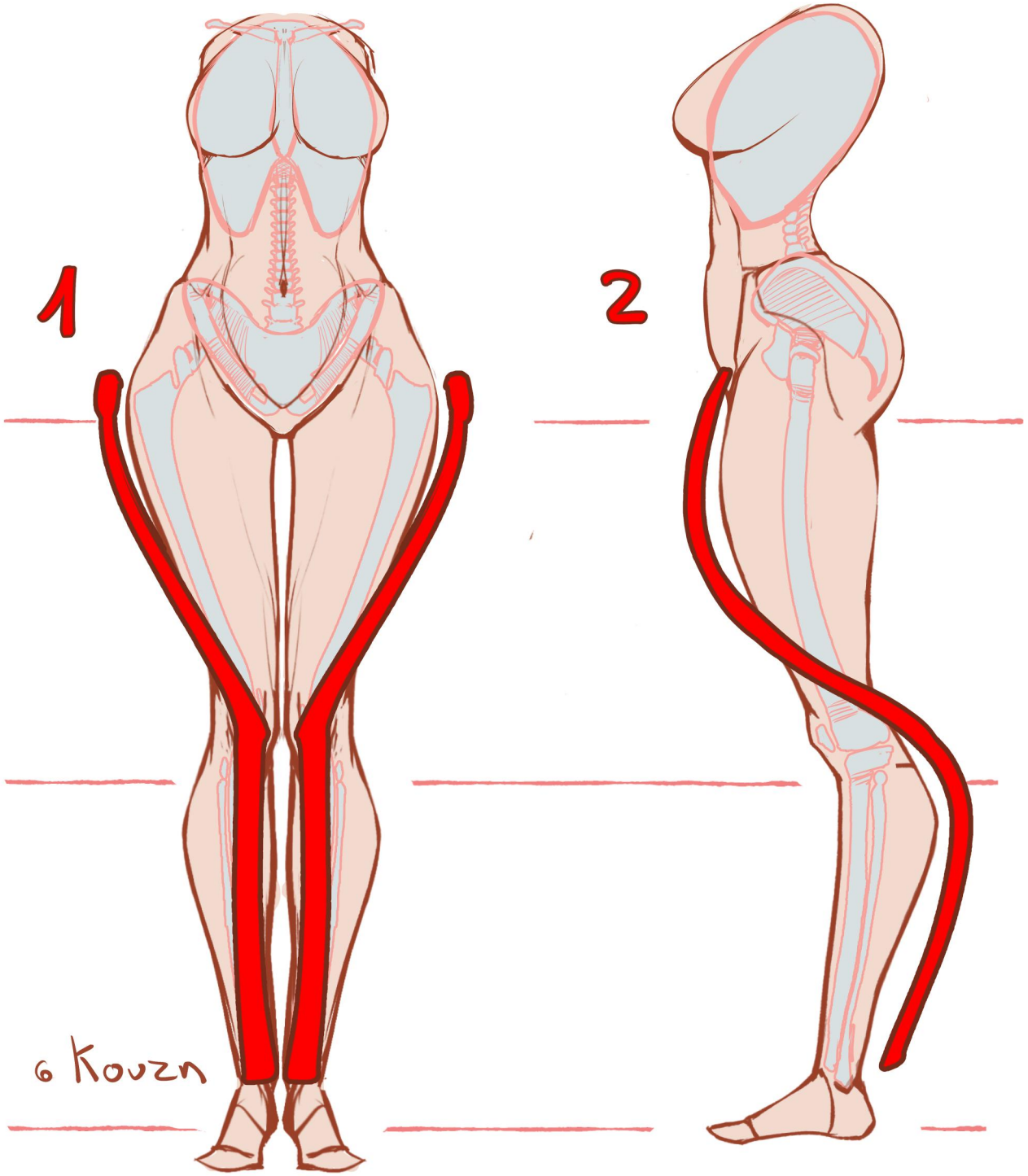
© KOUZA

LEGS SHAPES

1: FRONT VIEW THE BONE STRUCTURE FORMS A Y

2: SIDE VIEW THE SILHOUETTE OF THE LEG FORMS AN S

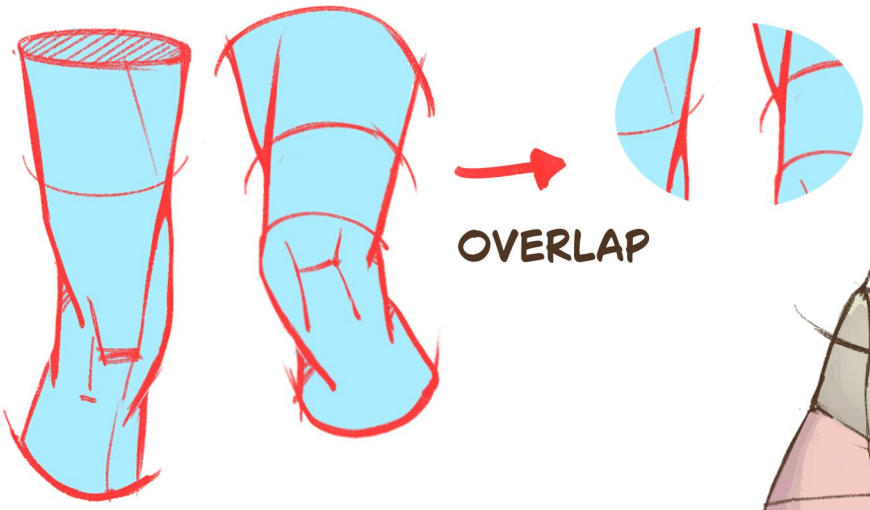
IT'S A BIT EXAGGERATED OF COURSE.
BUT IT'S A GOOD WAY TO REMEMBER
THE RHYTHM OF THE LEGS



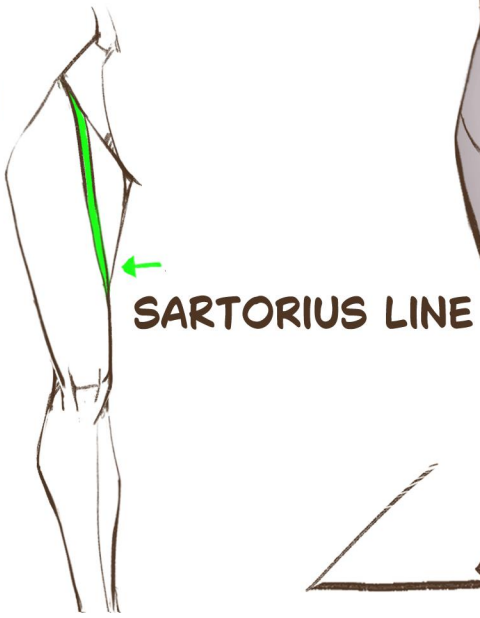
PRINCIPAL FAT AREAS OF THE LEGS

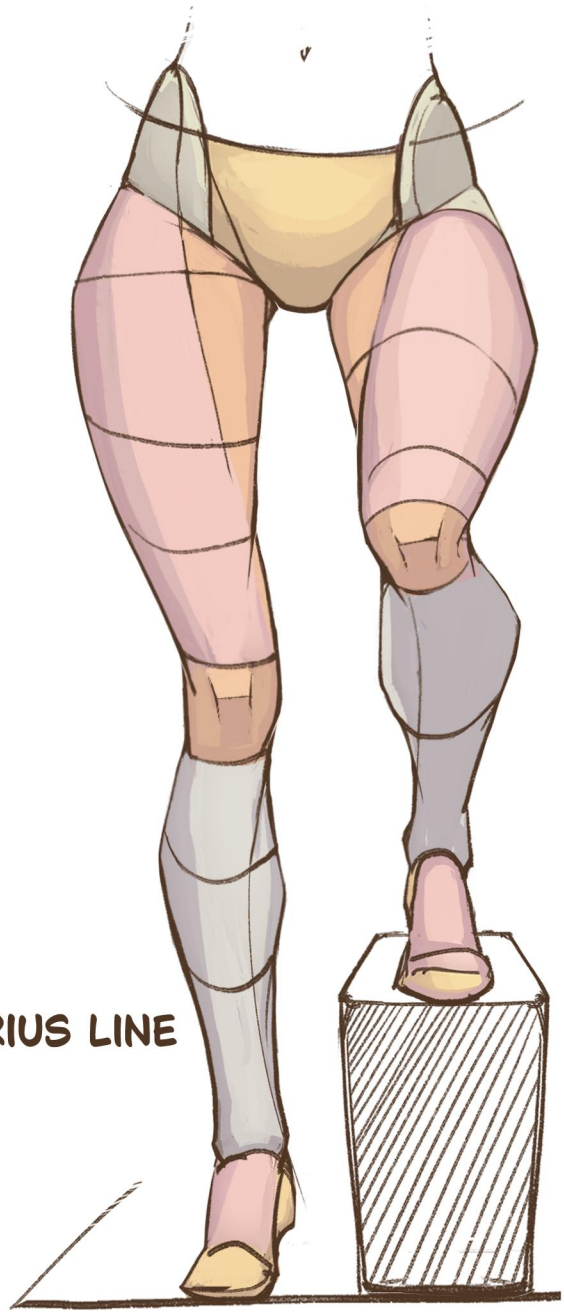
CURVY WOMEN ARE SEXY AND BEAUTIFUL ! THESE ARE THE AREAS WHERE THE ROUNDNESS OF THE LEGS IS ACCENTUATED.

FORESHORTENING LEGS

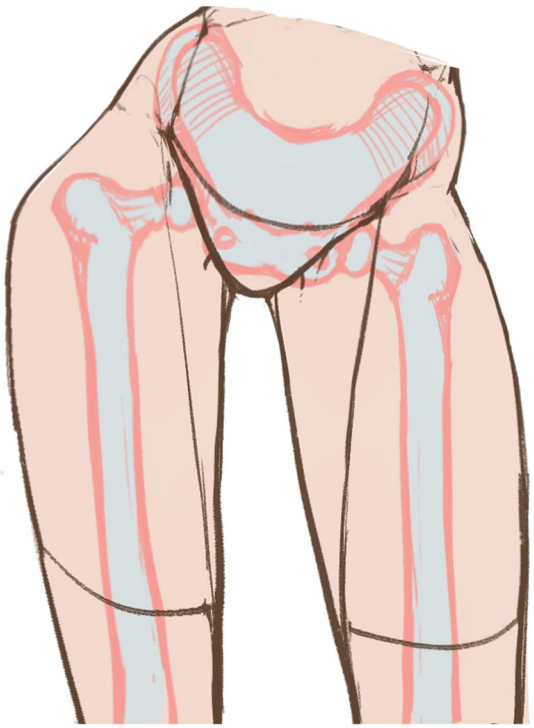


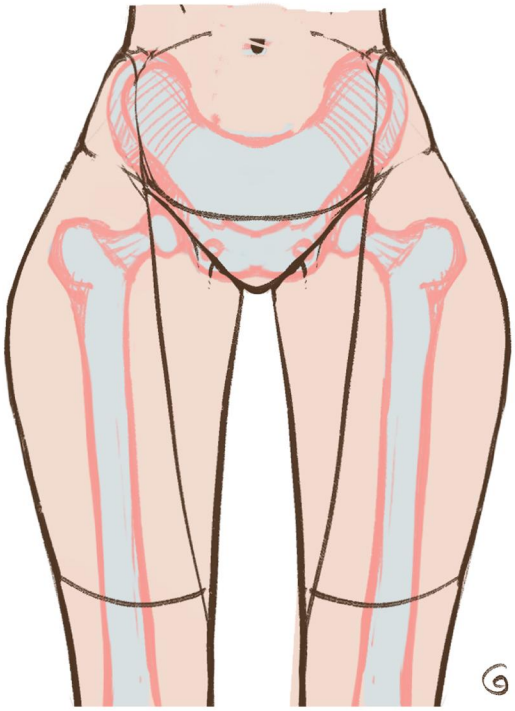
USE THE SARTORIUS LINE "WHICH GOES FROM HIPS TO KNEES", TO HIGHLIGHT THE DIRECTION OF THE LEG.
WITH THE CORRECT OVERLAP, YOU CAN SEE IN WHICH DIRECTION THE LEG IS GOING.
IMPORTANT FOR DRAWING LEGS IN PERSPECTIVE OR FOR FORESHORTENING.





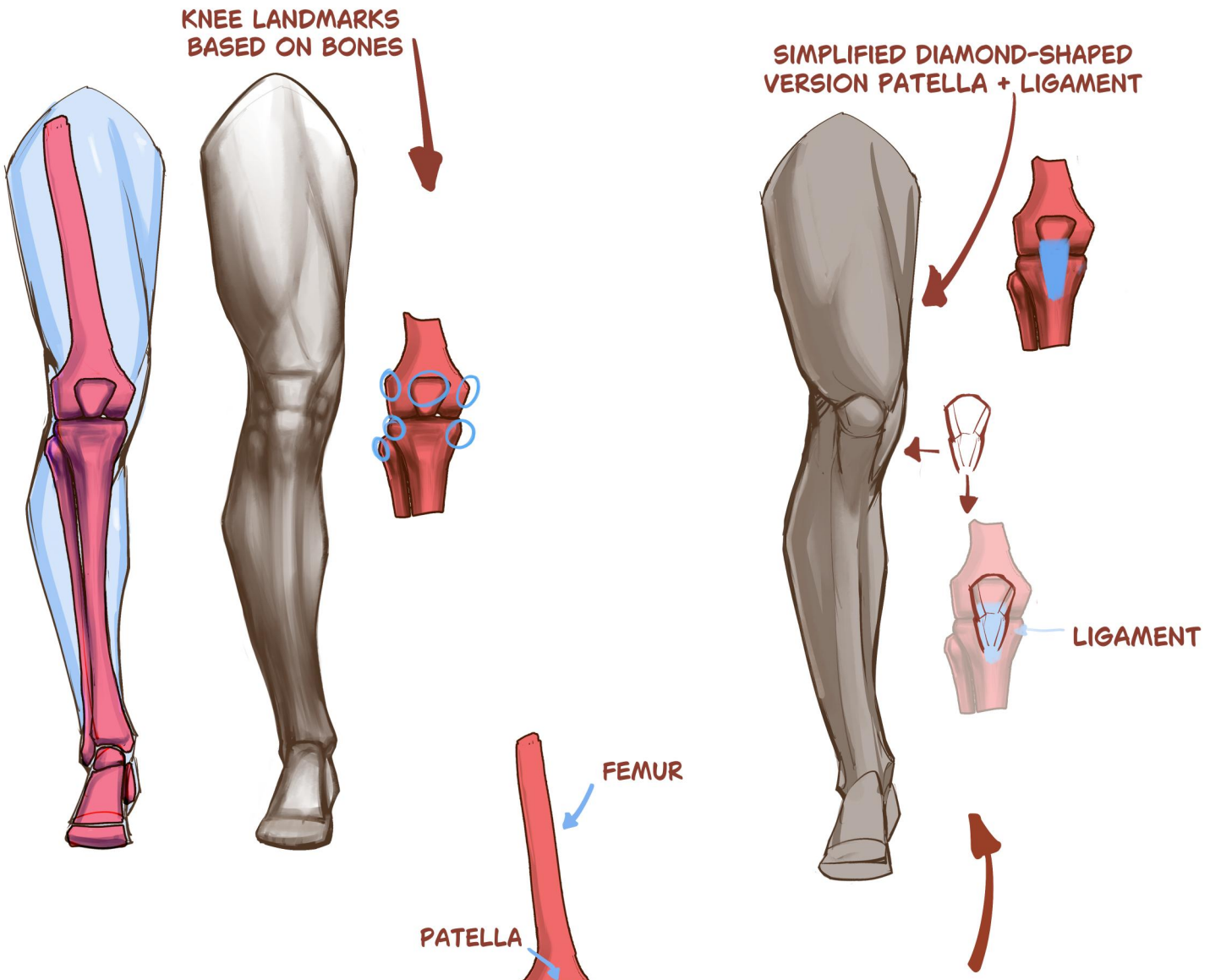
G Kouzn

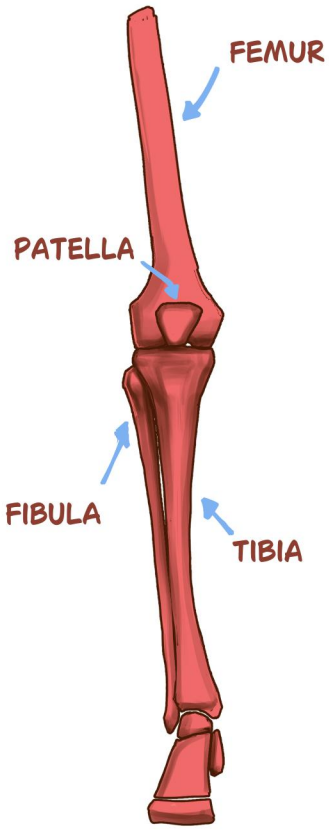




WHEN WE DRAW THE LEGS, THE BONE STRUCTURE IS IMPORTANT, ESPECIALLY THE HIPS IN RELATION TO THE LEG BONES
ALWAYS KEEP THE BONE STRUCTURE IN MIND !

DRAW KNEES





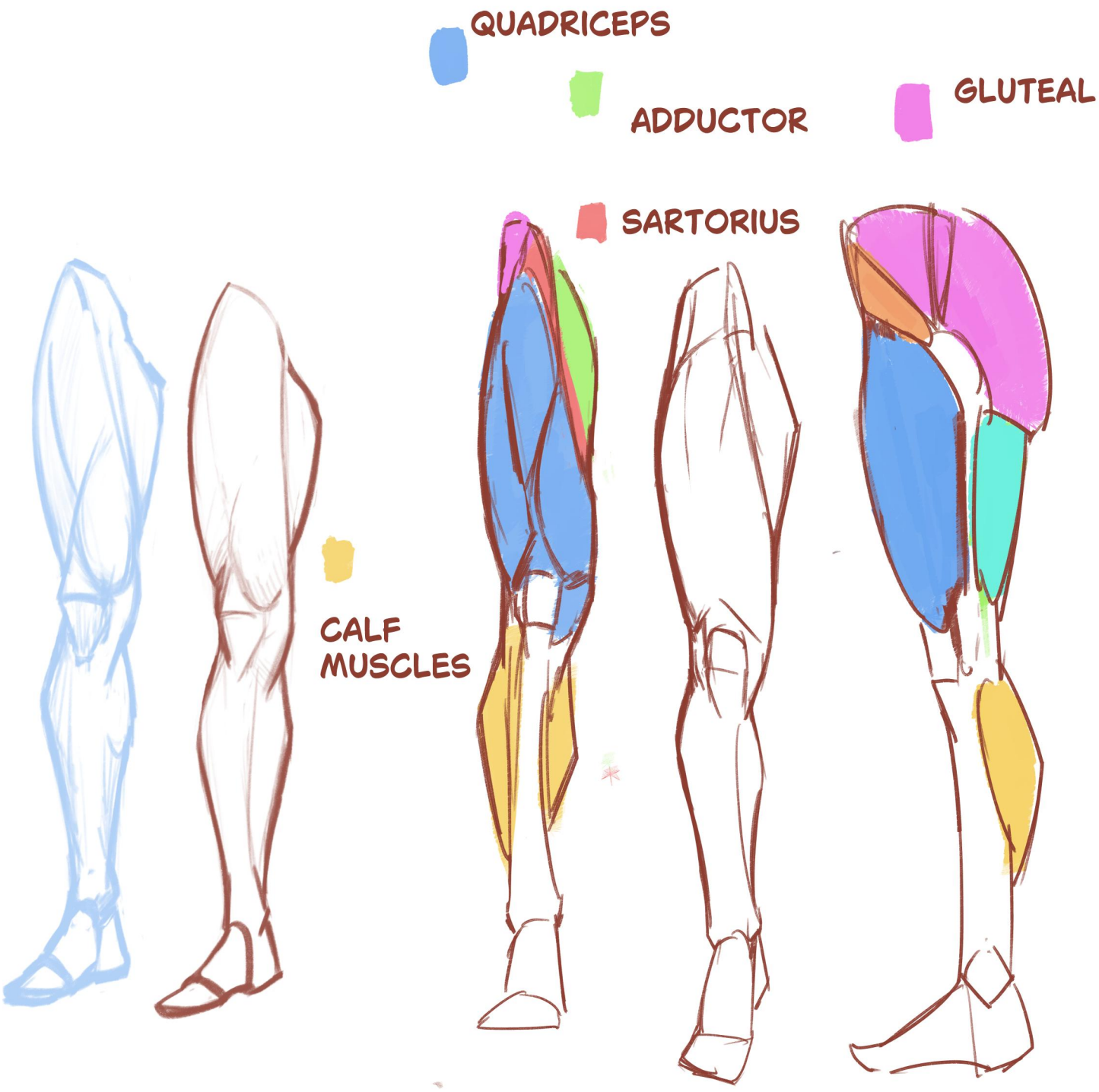
NAME OF THE LEG BONES

FOR A STYLIZED DRAWING, A MANGA OR A COMIC, IT IS OFTEN BETTER TO USE THE SIMPLIFIED VERSION

© Kouzn

MUSCULAR LEGS

I LIKE TO KEEP THEM SIMPLE



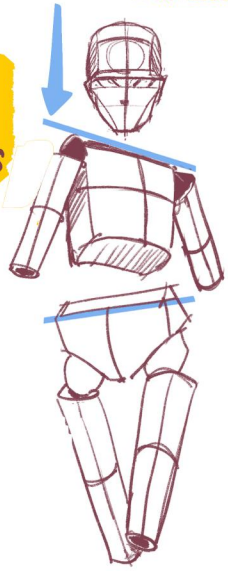
DRAWING A CHARACTER WALKING

WHEN A CHARACTER WALKS HIS RIGHT LEG IS FORWARD
AS WELL AS HIS LEFT ARM (AND VICE VERSA)
IT IS ALSO A NATURAL MOVEMENT OF WALKING.

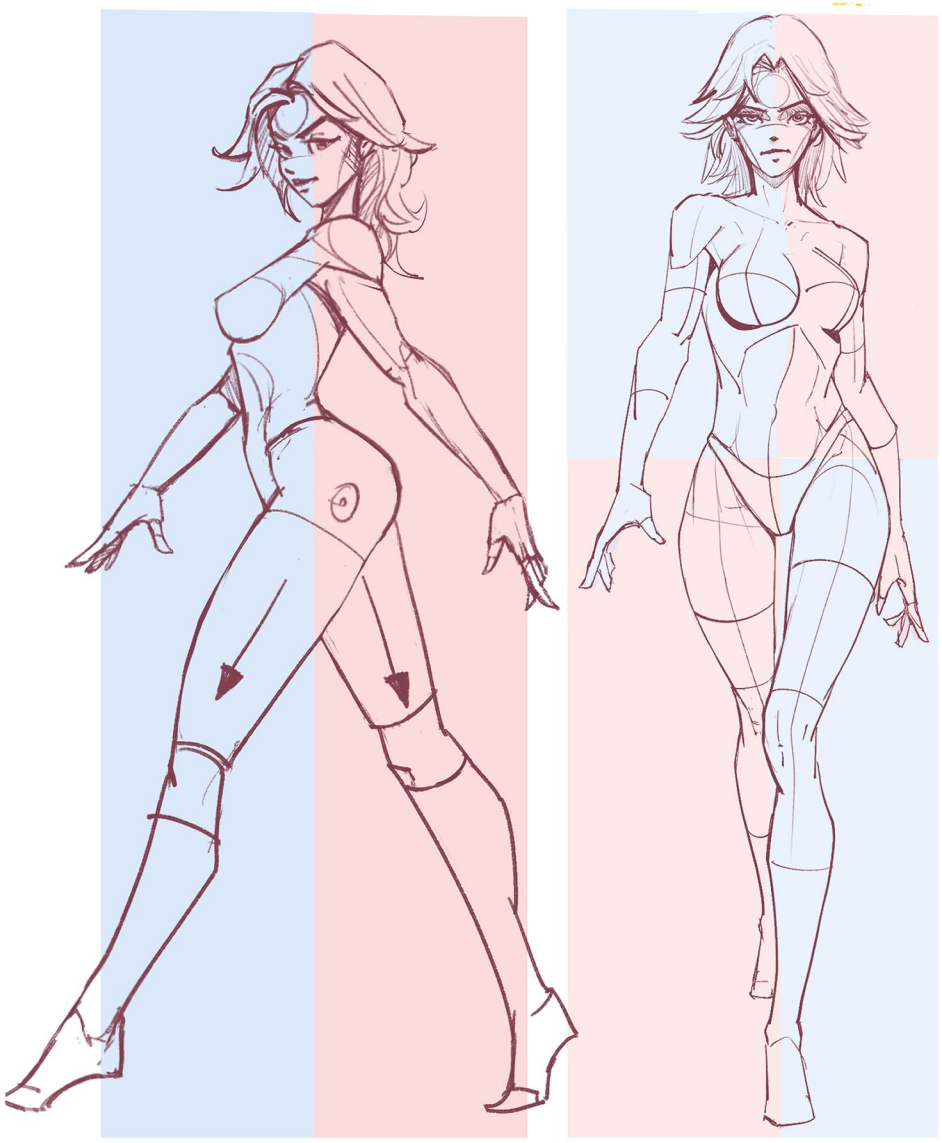
THE SHOULDER AND HIP LINES GO IN OPPOSITE DIRECTIONS

RIGHT LEG, LEFT ARM FORWARD AND VICE VERSA

THINKS ARMS AND LEGS ARE MADE OF SIMPLE CYLINDERS



FORWARD BACKWARD



IT'S VERY IMPORTANT TO OVERLAP YOUR LINES/SHAPES

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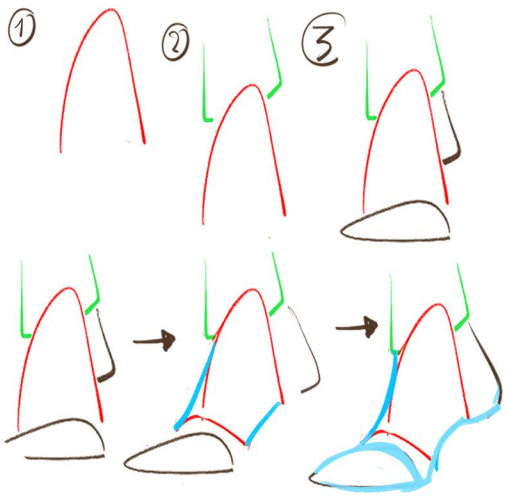
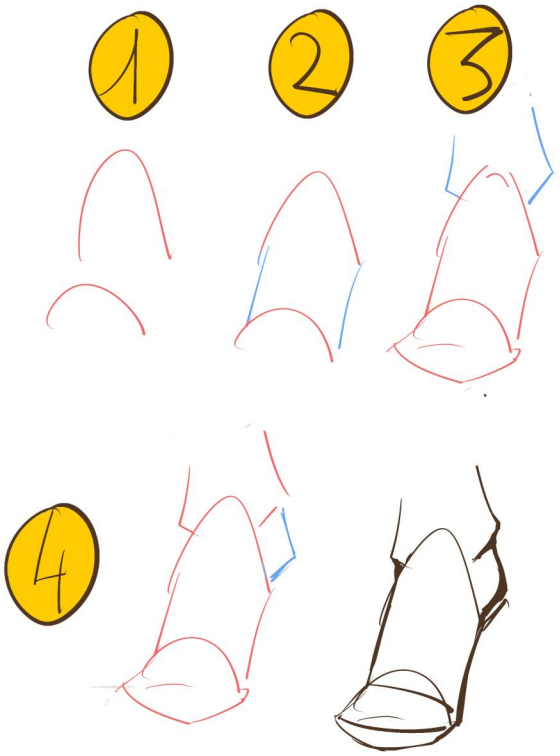
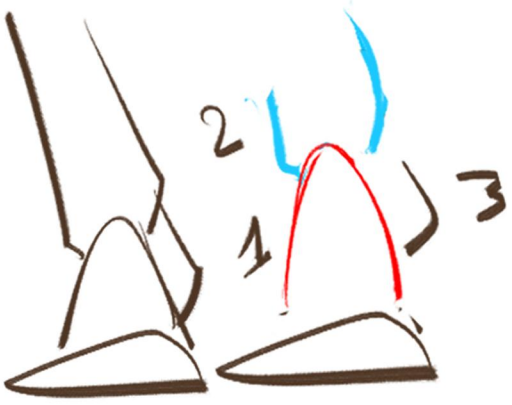
FEET

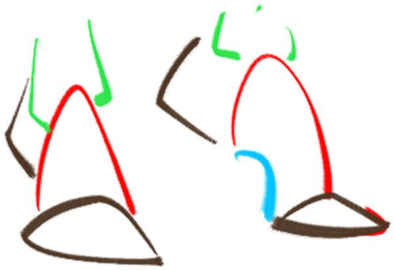
JUST DRAW C SHAPE





SOME EXAMPLES:





DIFFERENT STYLE OF FEET

1

1 :) SIMPLE TRIANGLE

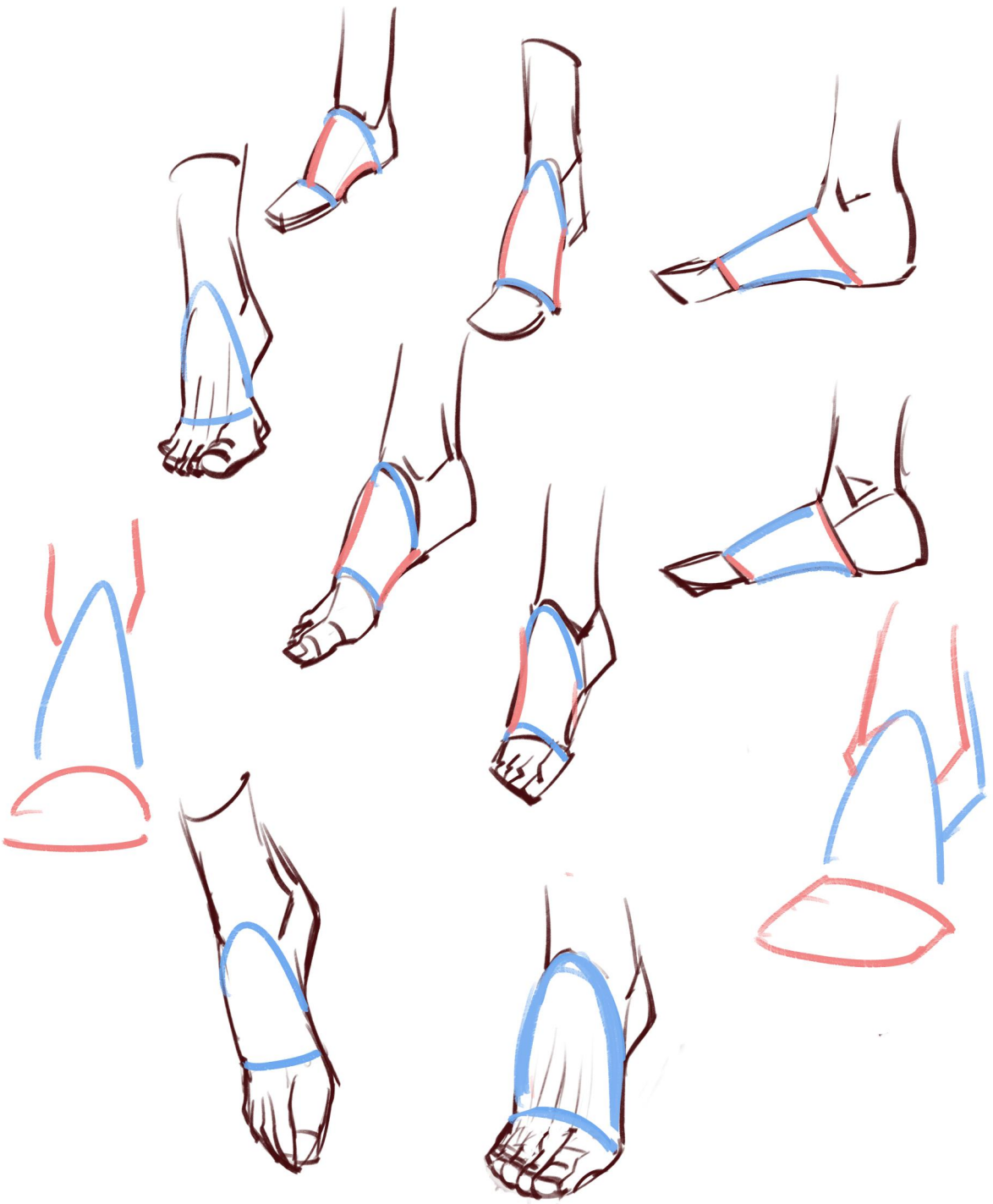
2 :) STYLIZED FOOT

2

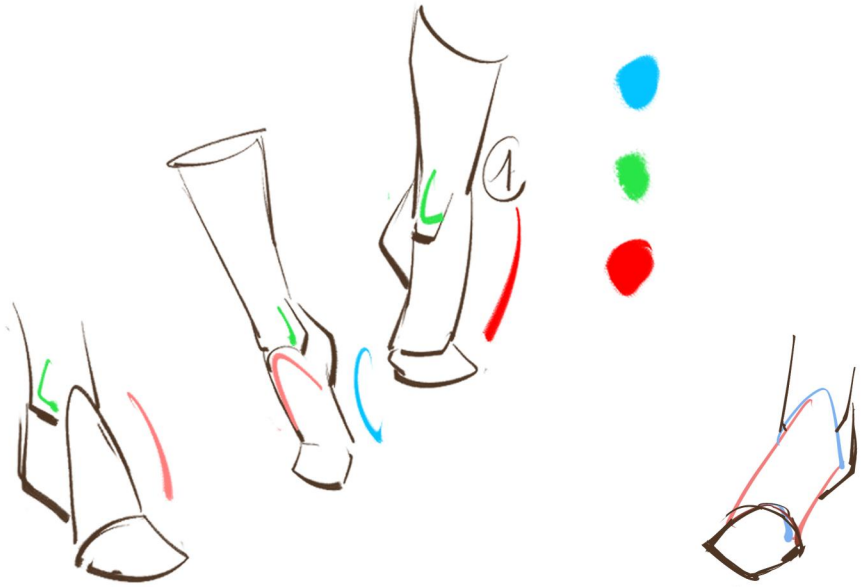
3 :) SEMI REALISTIC FOOT.

3

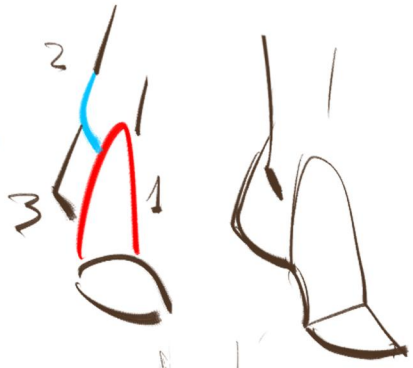
V SHAPES FEETS

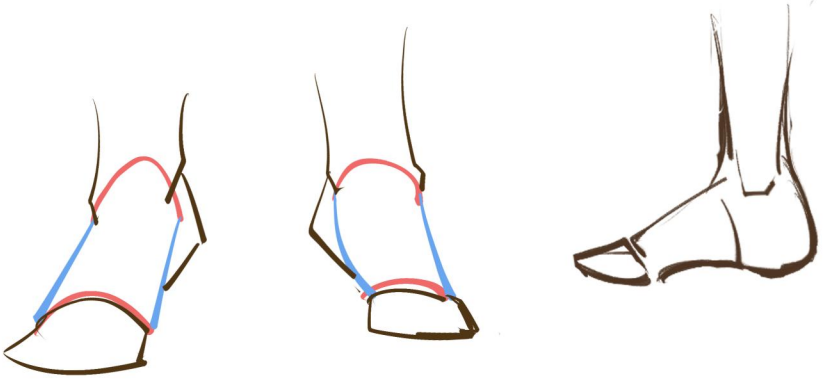


FEET SIDE AND 3/4 VIEW, WE SEE AGAIN C SHAPES



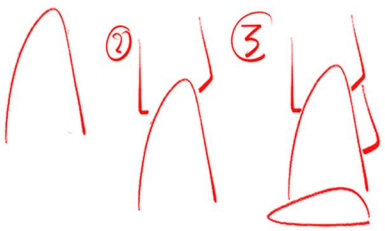
C SHAPES SEQUENSES





DRAW STYLIZED FEET

I LIKE TO DRAW C SHAPE FOR BUILDING

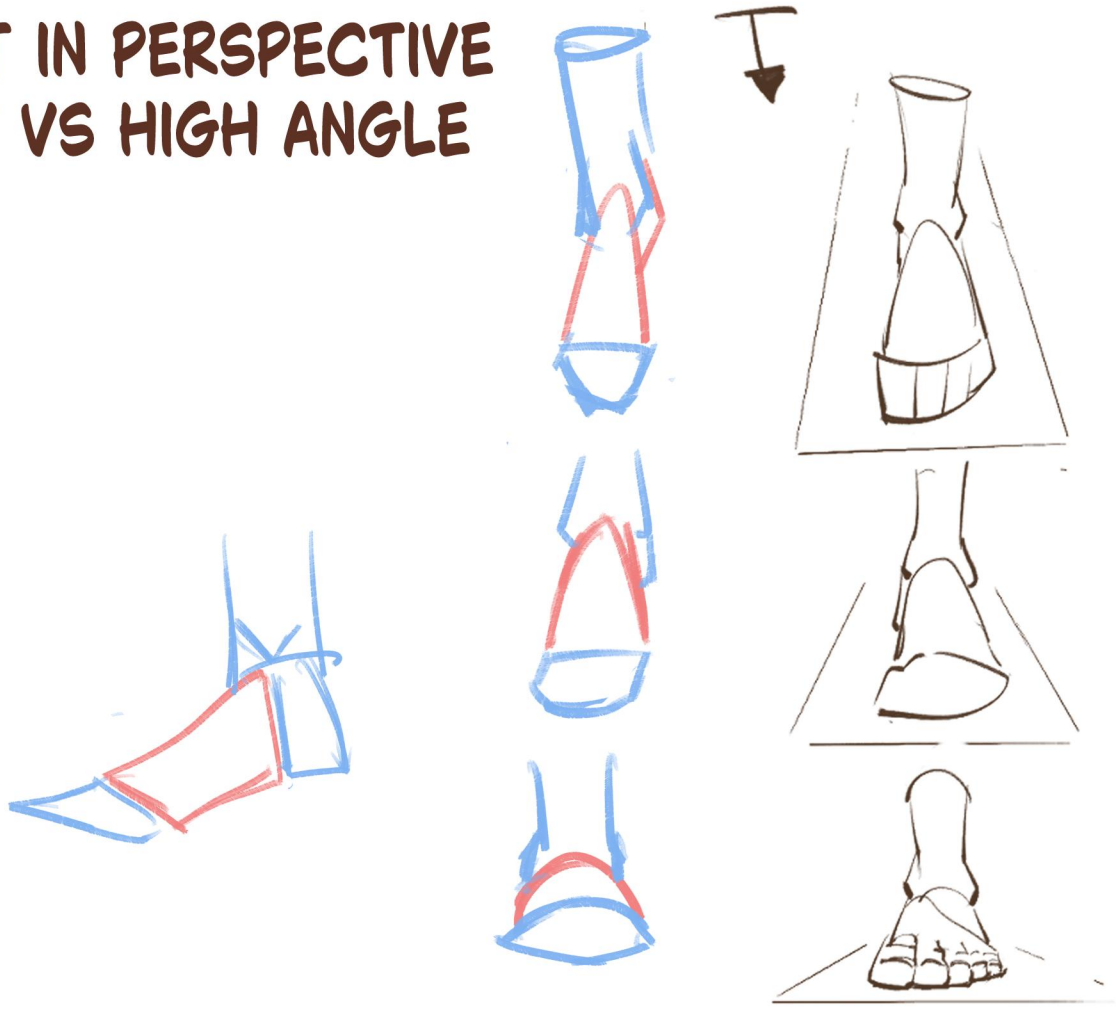


C SHAPES
S SHAPES

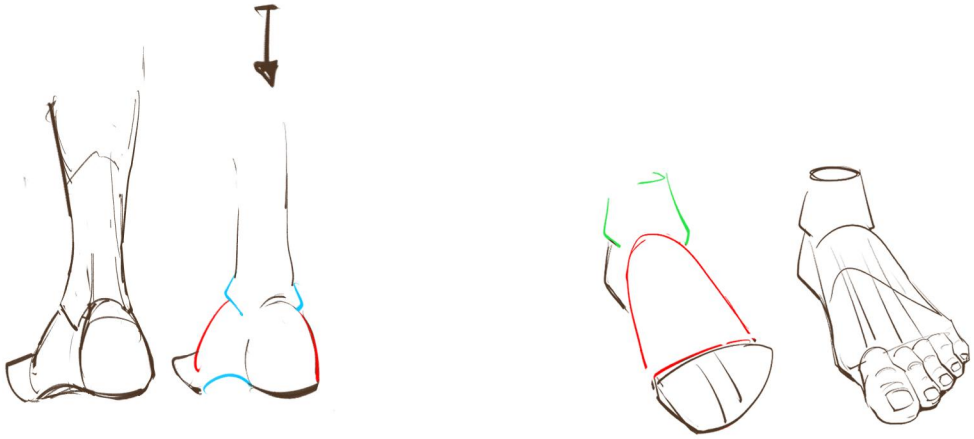
I LOOK FOR S SHAPE FOR DRAWING.

S SHAPE OR "COUNTER CURVE" OR "LINE OF BEAUTY" :) LONG CURVE FOLLOWED BY SMALL REVERSE CURVE.

FEET IN PERSPECTIVE
LOW VS HIGH ANGLE



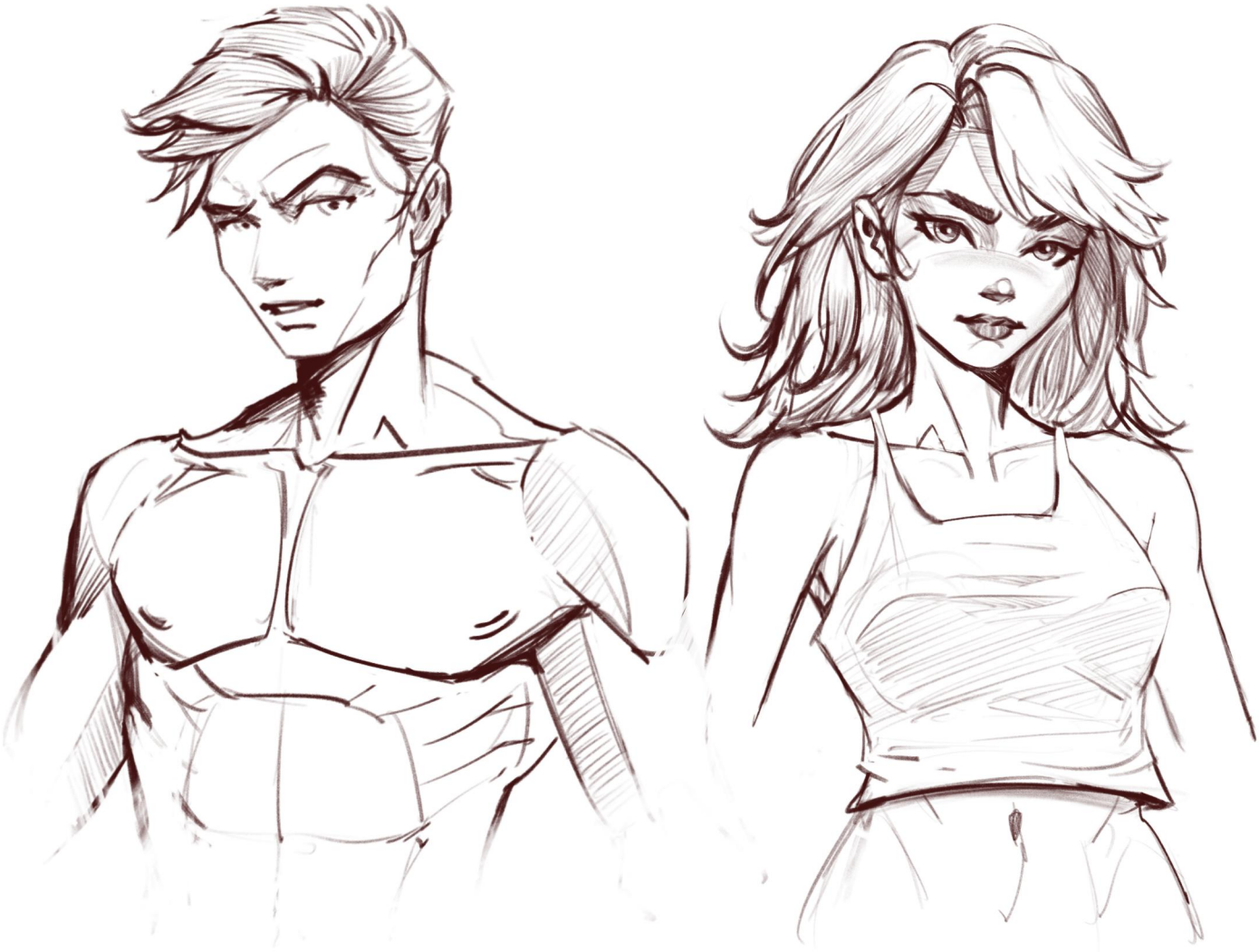
FEET SEEN FROM BEHIND, WE CAN STILL SEE THE C-SHAPED



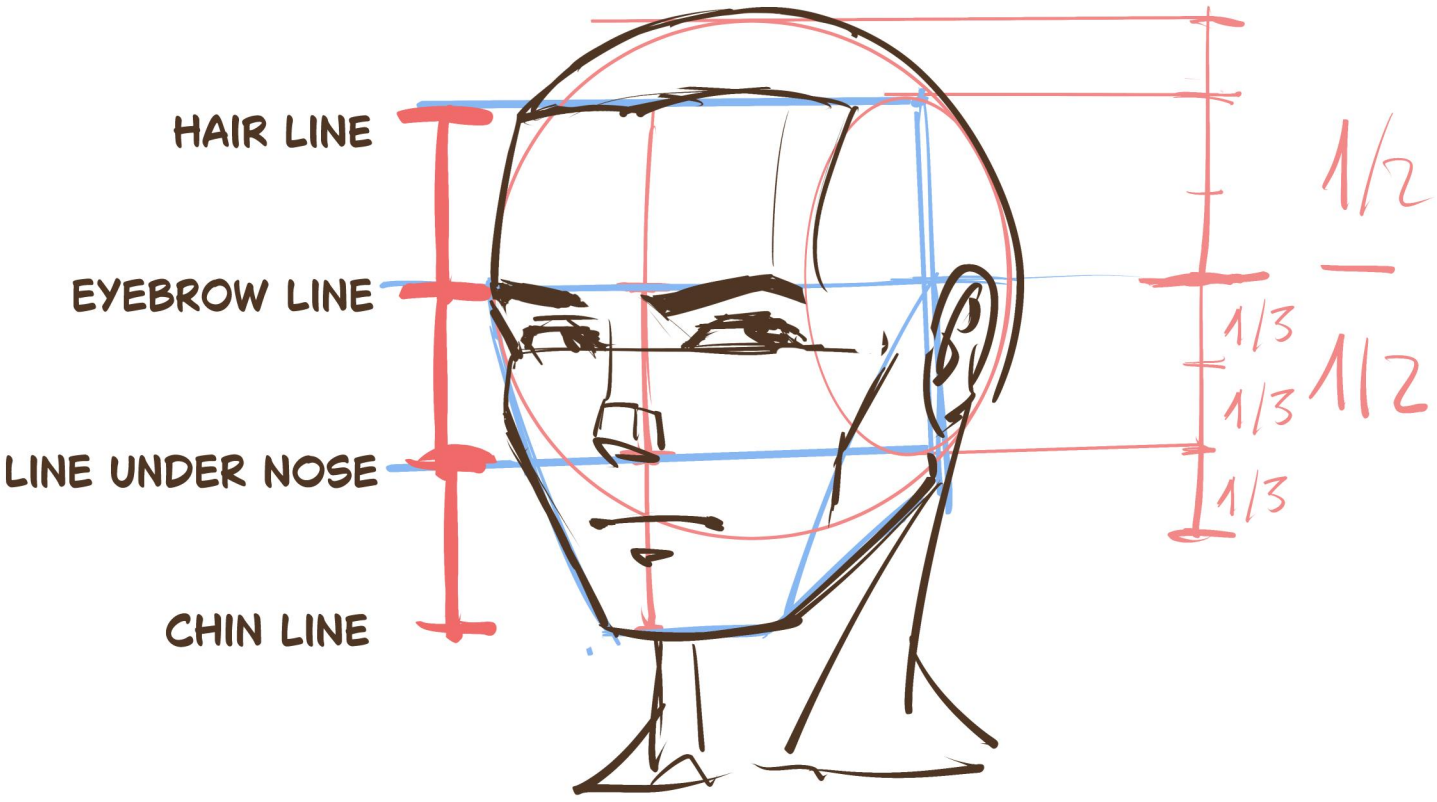
FACE AND HAIR

DRAWING PORTRAITS IS NOT MY SPECIALTY, IT'S NOT REALLY WHAT I LIKE TO DO :)

BUT WHEN I DRAW FACES I USE A VARIATION OF THE LOOMIS METHOD.

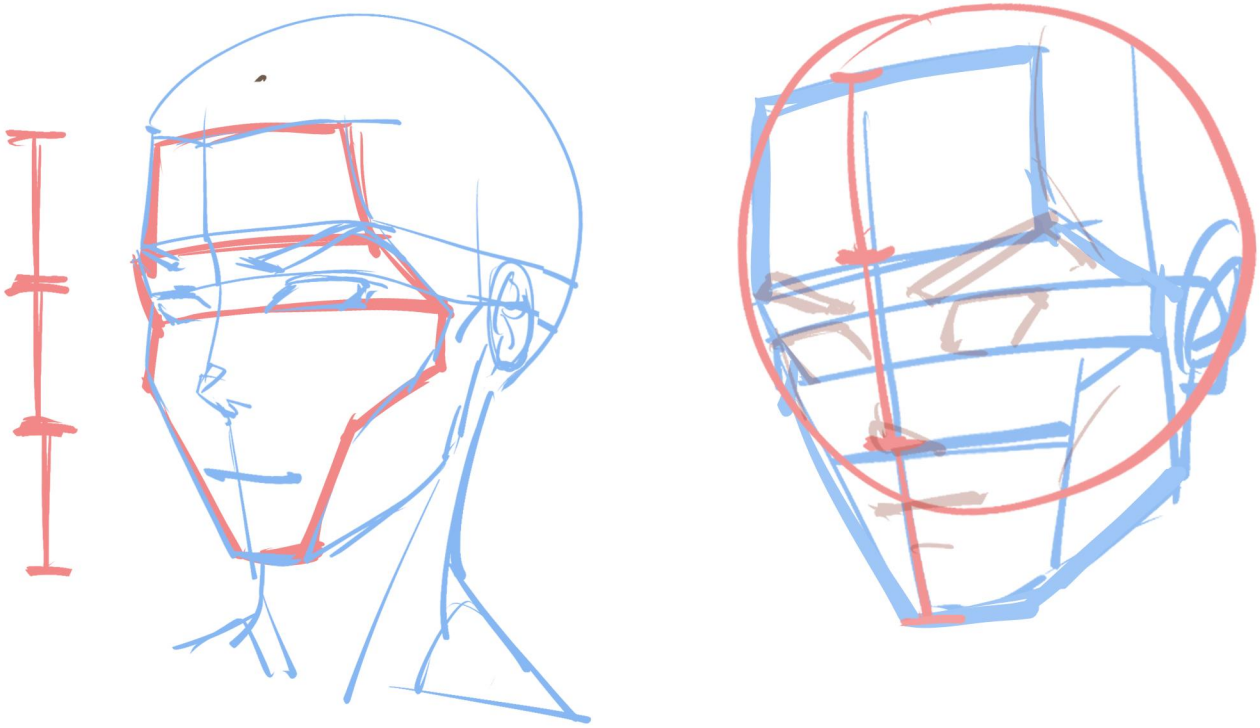


LOOMIS METHOD

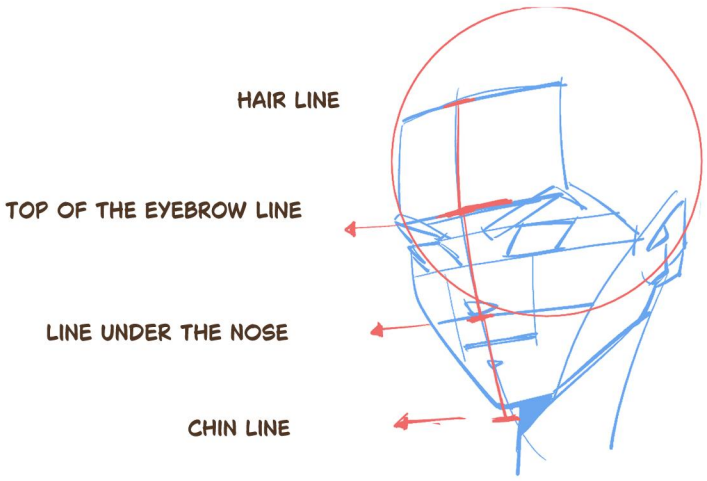


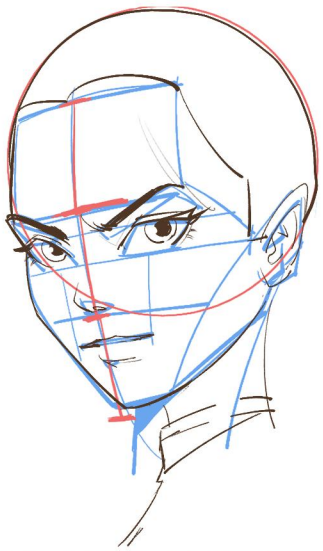
I SHOW IT ONCE BECAUSE I TALK ABOUT IT.

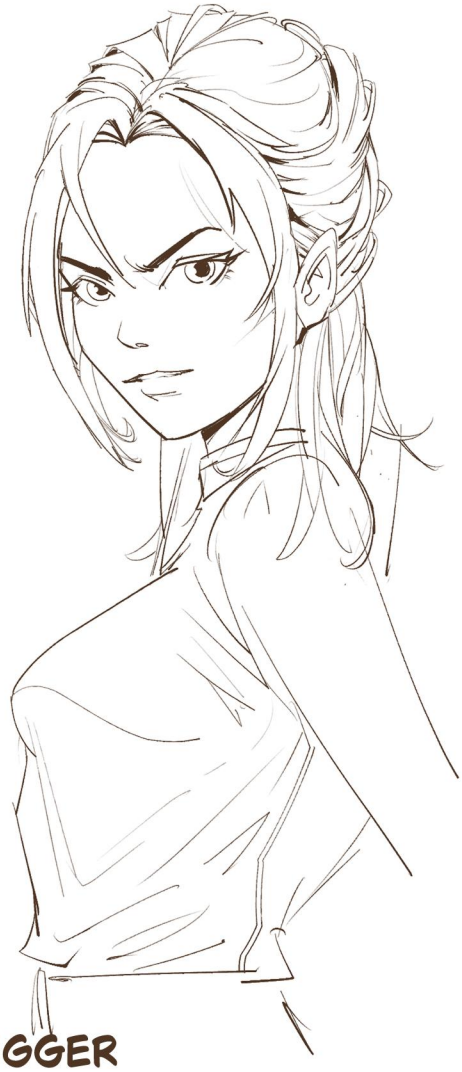
I LIKE THE THREE-PART DIVISION OF THE FACE
AND THE LINE THAT GOES FROM THE EAR TO THE CHIN.



PORTRAIT 3/4 VIEW







I LIKE TO USE THE LOOMIS METHOD HOWEVER I FIND THAT FOR GIRLS DRAWINGS IT'S CUTER TO HAVE THE 3RD PART A LITTLE SMALLER.

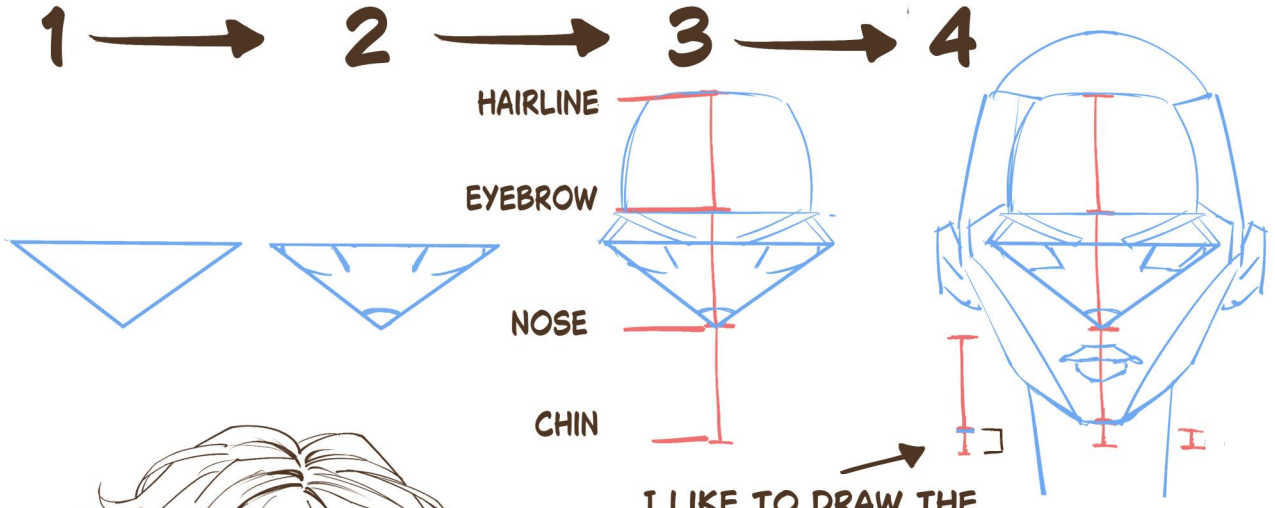
SOMETIMES WHEN I MAKE EYES A LITTLE BIGGER I LIKE TO HAVE THE TOP PART OF THE HEAD ABOVE THE EYEBROWS A LITTLE HIGHER AS WELL.

© Kouzn

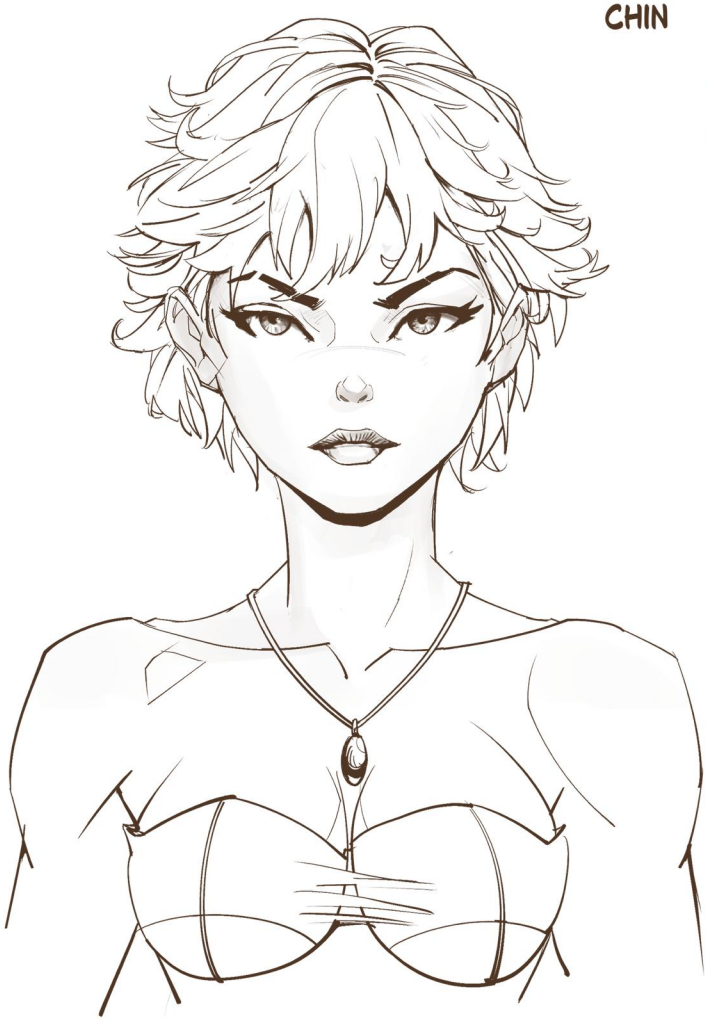
FEMALE FACE STEP BY STEP

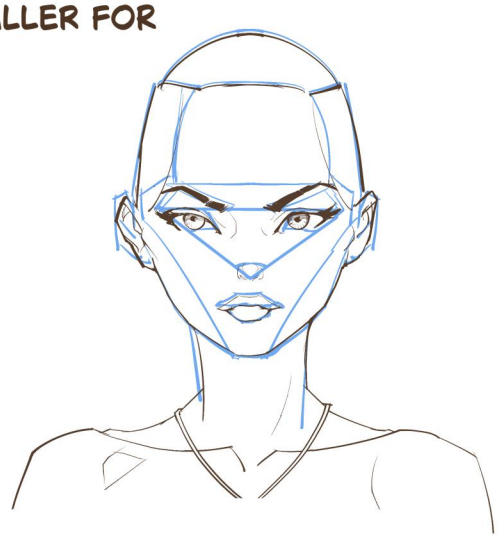
THE CAT TECHNIQUE:
I CALL IT "THE CAT TECHNIQUE" BECAUSE WE START WITH A WIDE TRIANGLE AND BIG EYES AND A CLOSE NOSE LIKE A CAT :)

DRAW A TRIANGLE, PUT THE EYES IN THE UPPER CORNERS,
DIVIDE YOUR FACE INTO THREE PARTS LIKE THE LOOMIS METHOD.



I LIKE TO DRAW THE CHIN SMALLER FOR GIRLS





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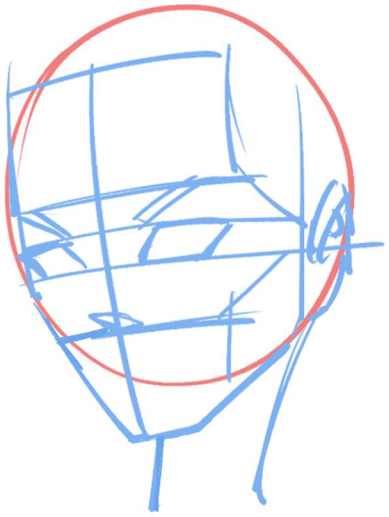
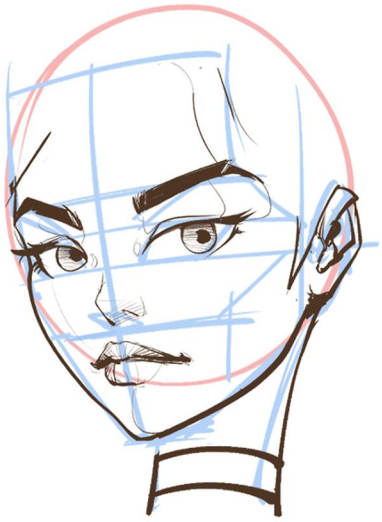
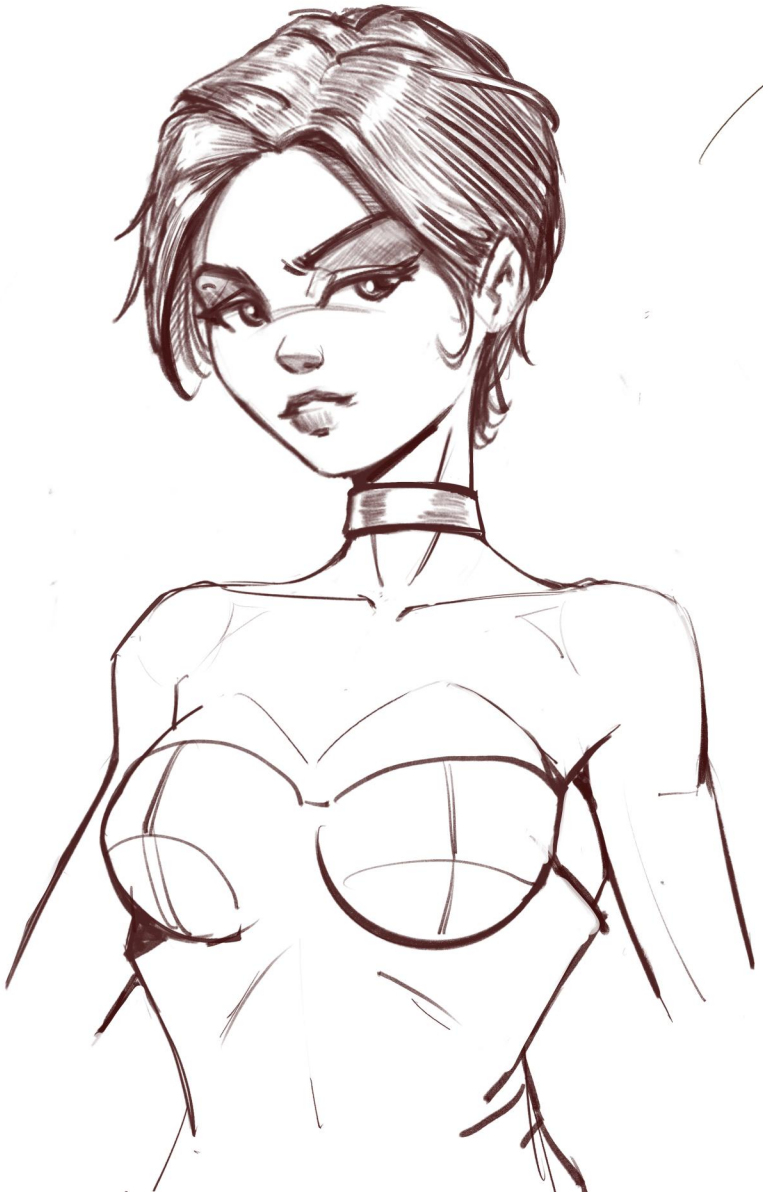
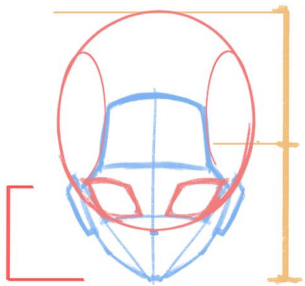
FEMALE FACE STEP BY STEP



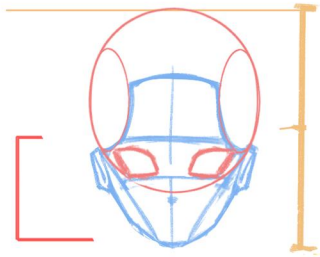




STYLISED HEAD STUDY



1



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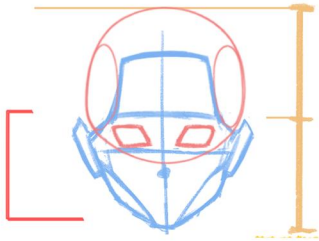


3

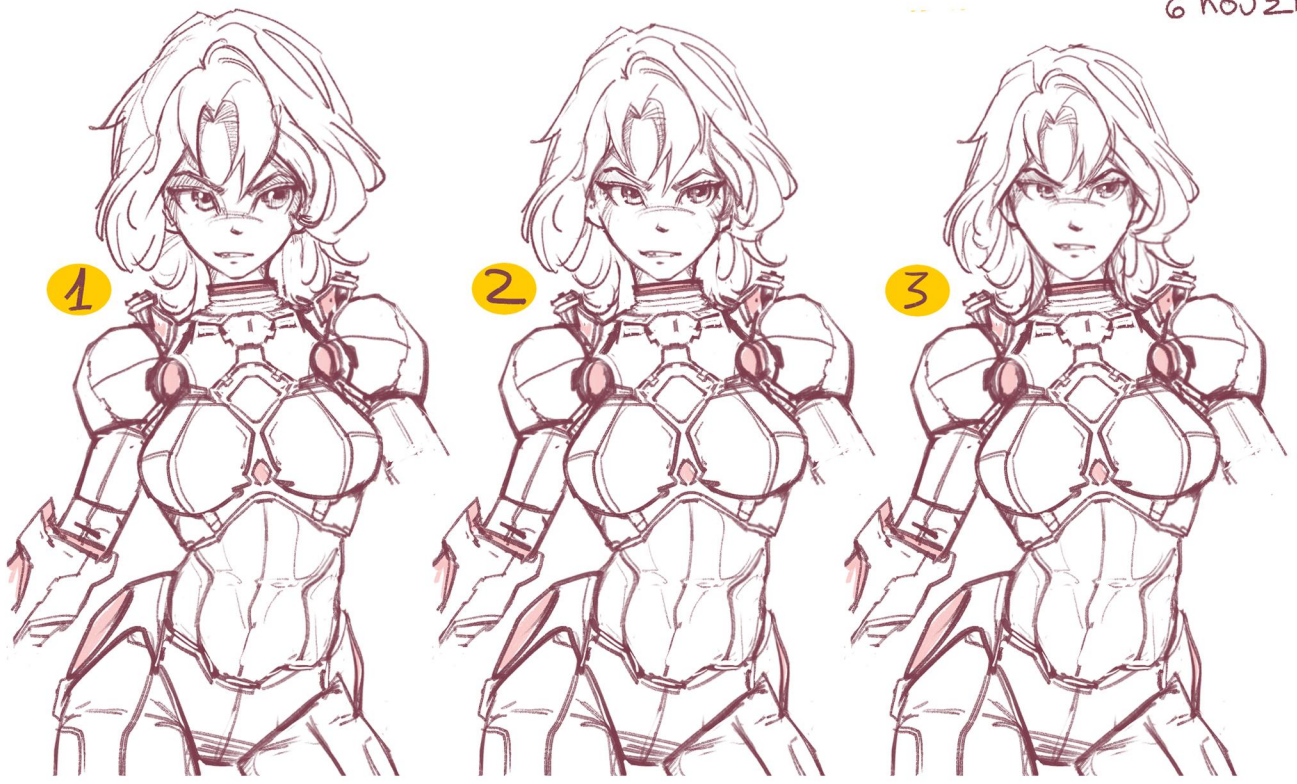
THIS IS NOT A RULE, THERE IS NONE ;) IT IS JUST AN OBSERVATION, IN MY OPINION WHEN YOU MAKE VERY LARGE ANIME EYES YOU HAVE TO LEAVE A PROPORTIONAL SPACE ON THE TOP OF THE HEAD TO MAINTAIN HARMONY

IN THIS DRAWING I ONLY CHANGE THE SIZE OF THE EYES AND THE TOP OF THE HEAD.

1 :) BIG EYES = BIG FOREHEAD/HAIR
EVERYTHING HAPPENS
ON THE LOWER PART OF THE FACE
BIG CAT EYES/SMALL NOSE :)

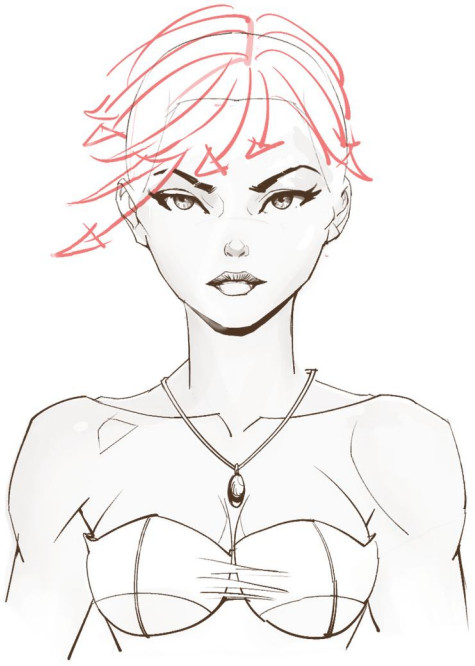
2:) THE EYES ARE SMALLER
HERE, AND THE TOP OF
THE HEAD IS ALSO A
BIT SMALLER TO MATCH.

3:) HERE WE ARE MORE ON
"REGULAR" PROPORTIONS
LIKE THE LOOMIS METHOD
THE PART OF THE EYES ARE
MORE IN THE CENTER OF THE HEAD

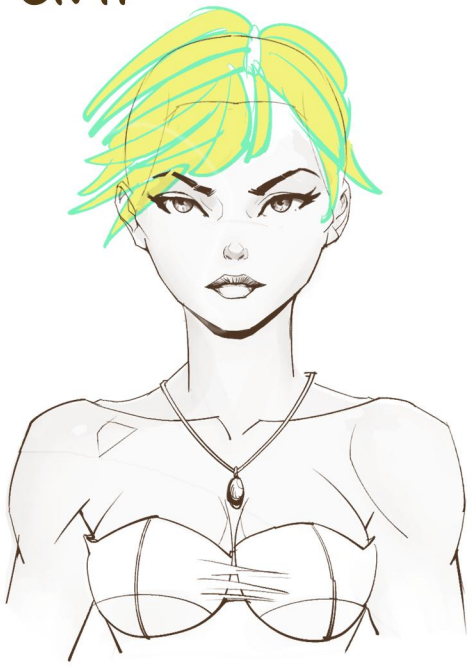


DRAWING HAIR

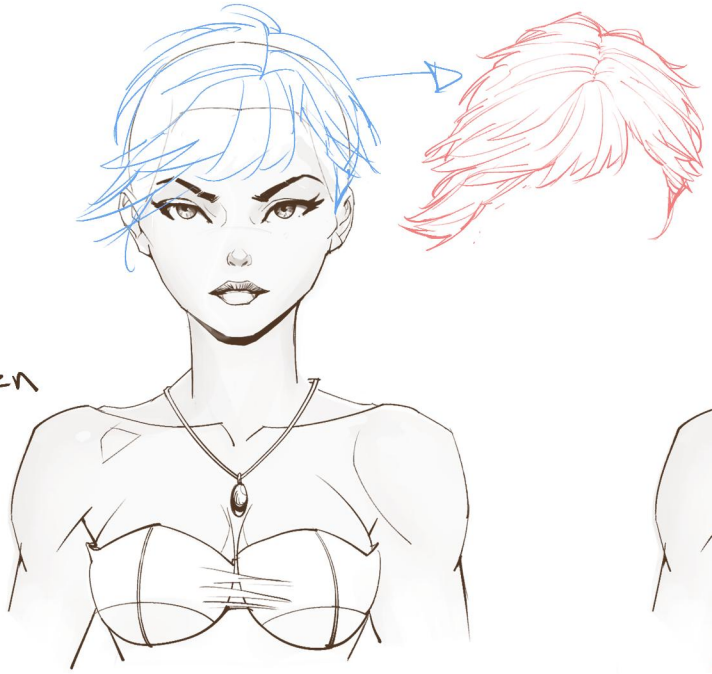
FIND THE FLOW FROM THE CENTER LINE



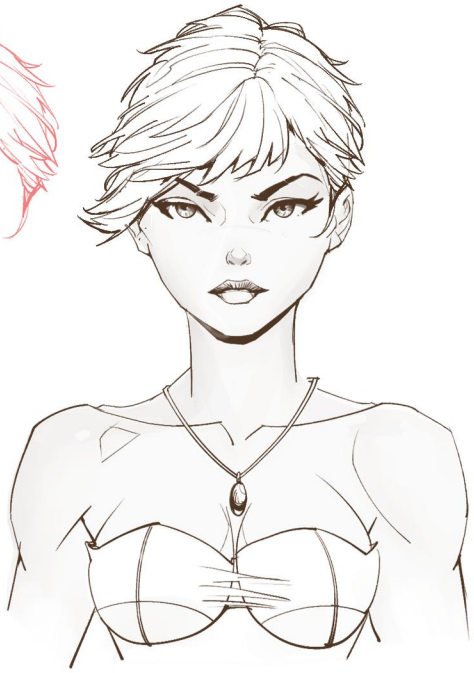
DRAW BANANAS/RIBBONS ON IT



MAKE A SKETCH ON IT



DETAILS YOUR SKETCH



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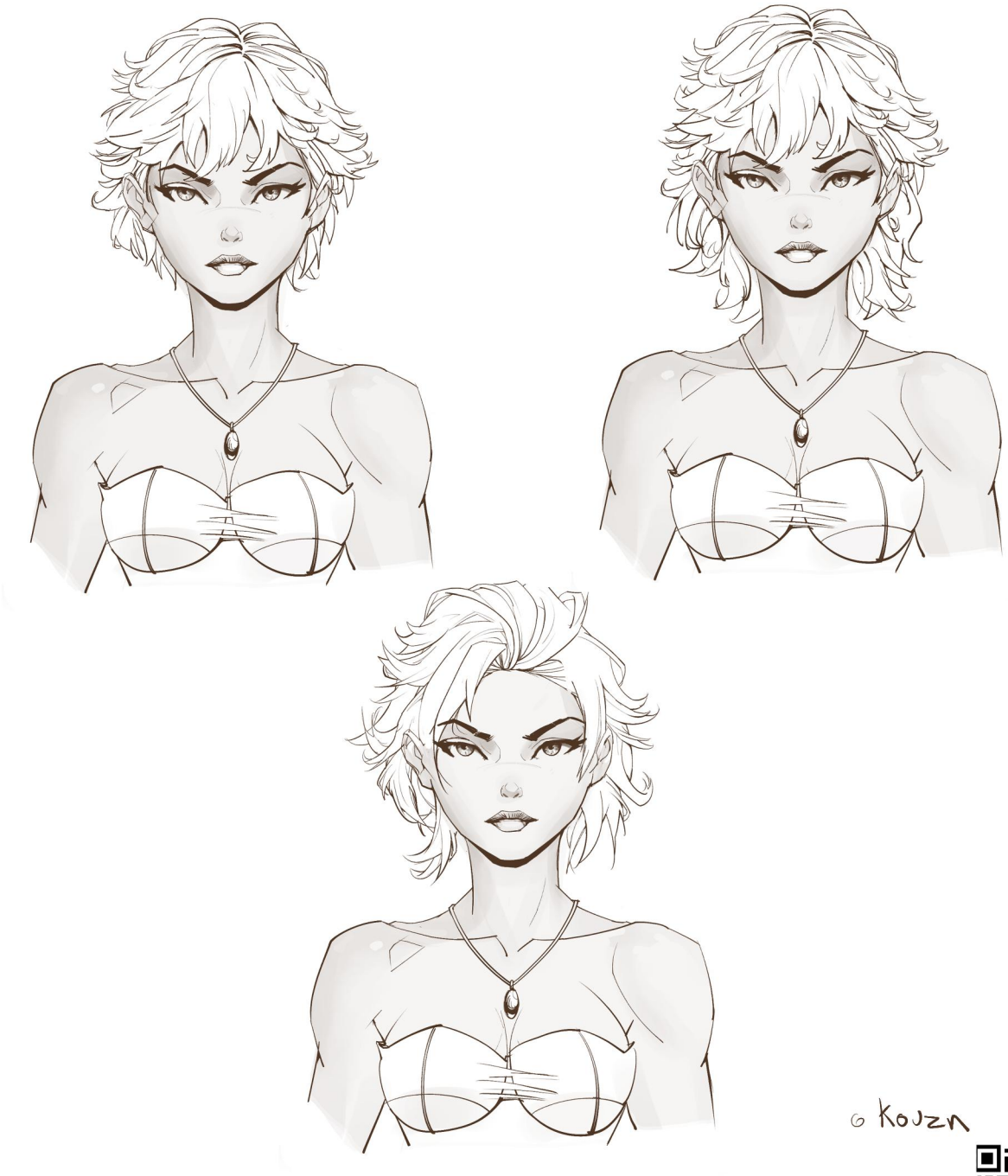
DRAWING HAIR

DIFFERENT HAIRSTYLES VARIATION



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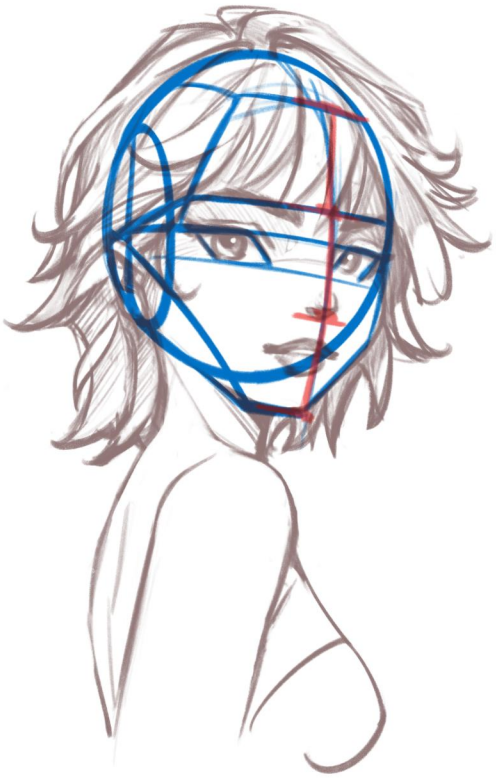
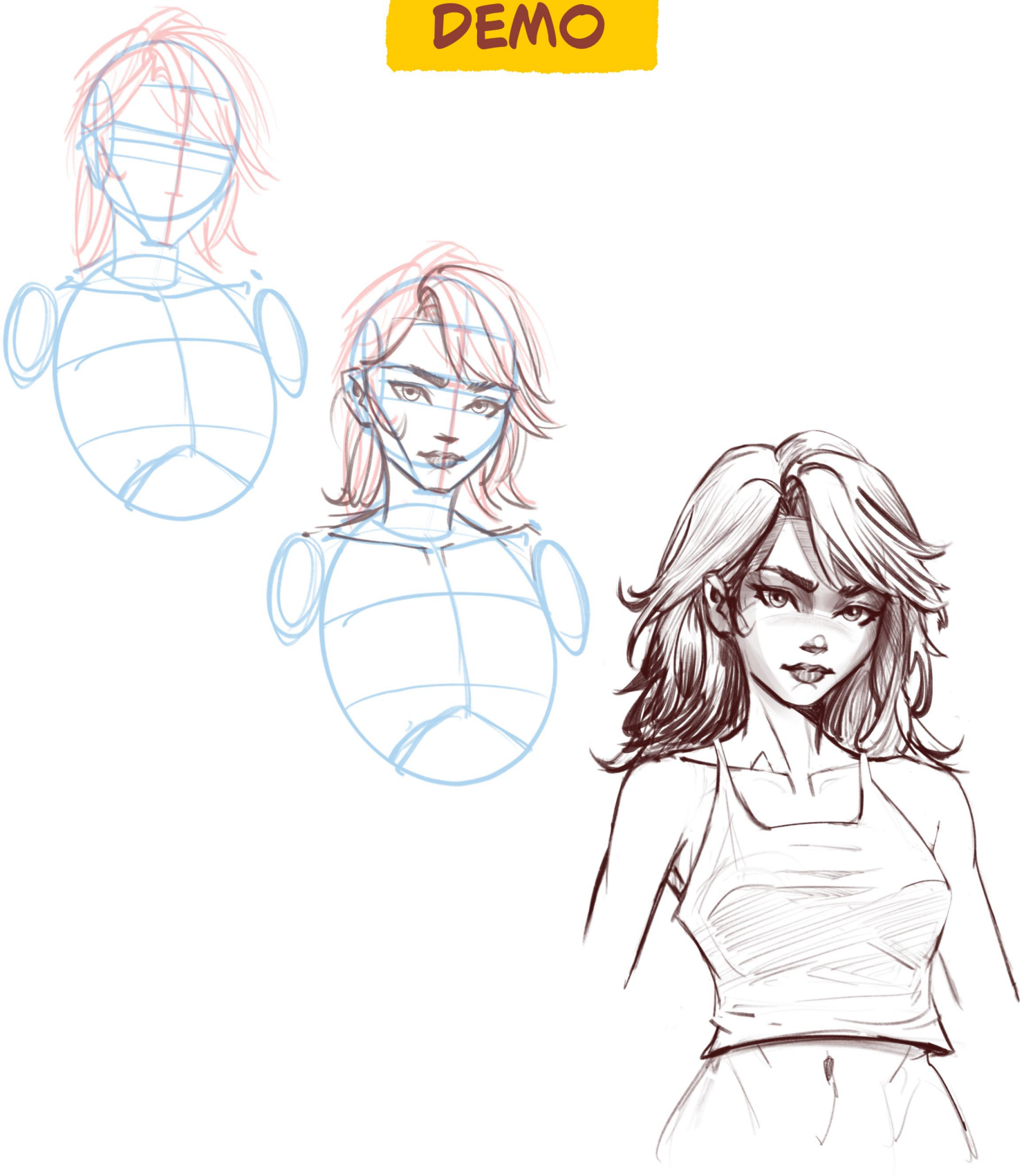
VIDEO DEMO

DEMO



VIDEO LINK

DEMO

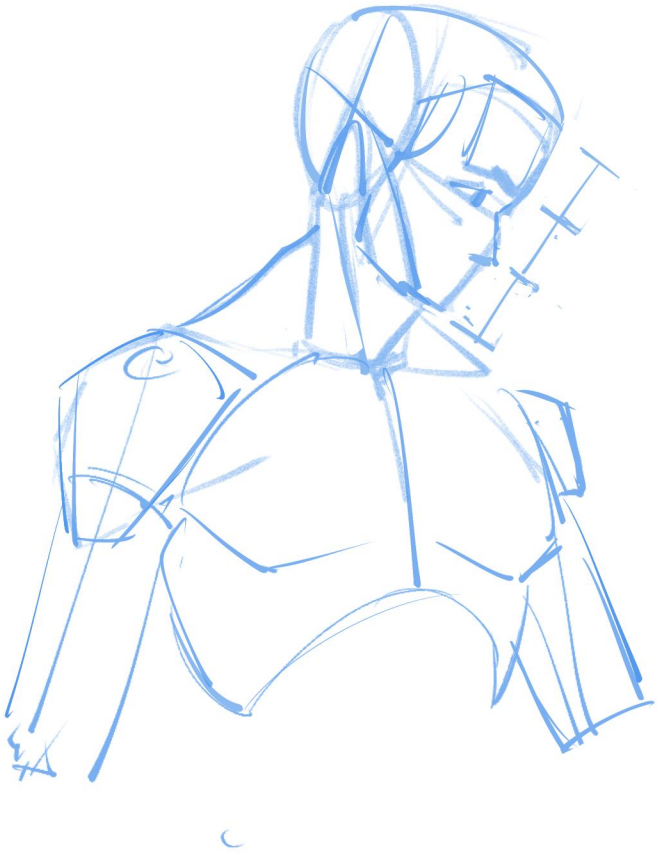


DEMO

SAME AS FOR GIRLS, THE JAW CAN BE LONGER. THERE ARE MORE ANGLE IN GENERAL ON THE FACIAL FEATURES.

DEMO

DEMO



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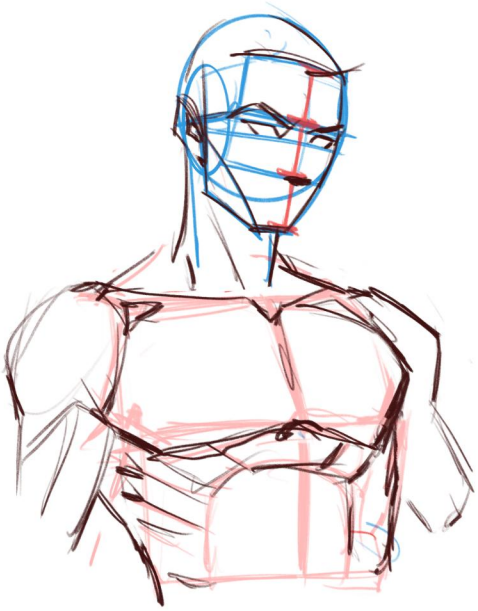
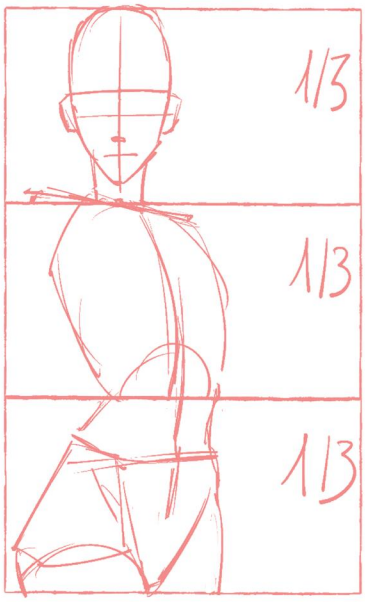


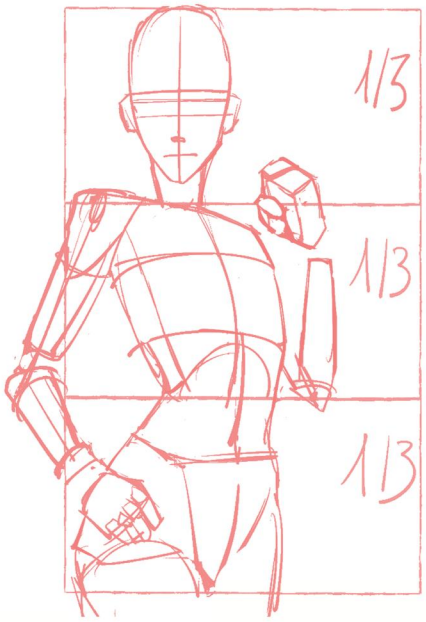
MEDIUM SHOT

PERSONALLY I LIKE TO DO ITIN A RECTANGULAR FORMAT TYPE 4/5 AT LEAST WIDE.
YOU CAN HAVE A GOOD BODY DYNAMIC, MORE THAN ON THE PORTRAIT, OF COURSE.
FOR ME IT IS PERFECT FOR POSTING DRAWINGS ON SOCIAL MEDIA.
BECAUSE IT FITS WELL WITH PHONE SCREEN FORMATS.
IT KEEPS CHARACTERS AND EXPRESSIONS CLEAR, MAKING YOUR ART EYE-CATCHING EVEN IN SMALL THUMBNAILS.

IN THE FOLLOWING PAGES WE WILL SEE HOW WE CAN DO THEM
USING THE TECHNIQUES LEARNED PREVIOUSLY.

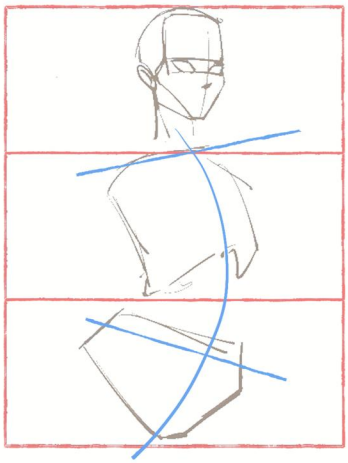
MEDIUM SHOT

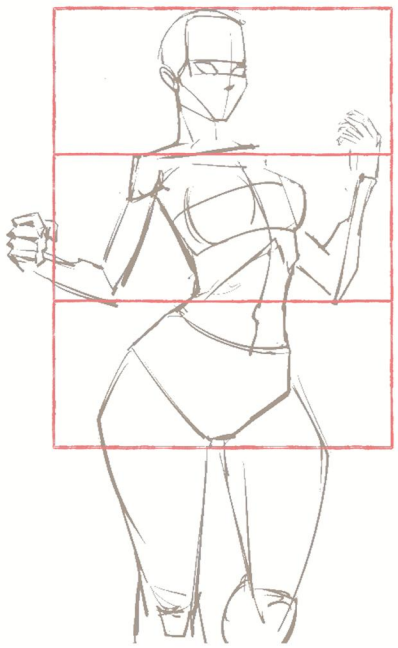




VIDEO

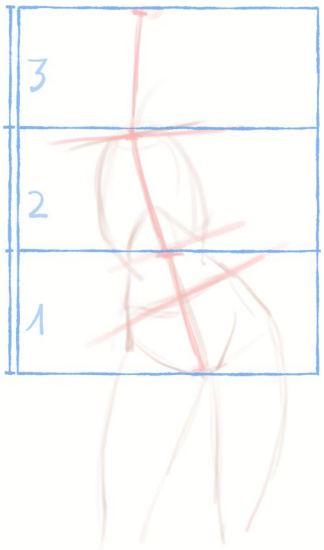
MEDIUM SHOT

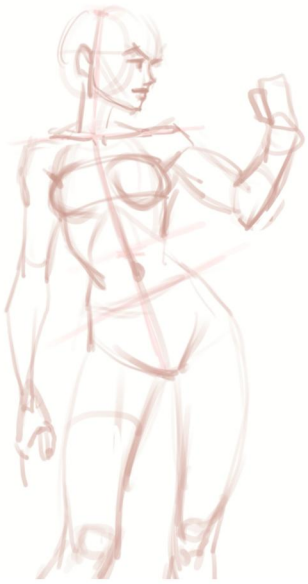


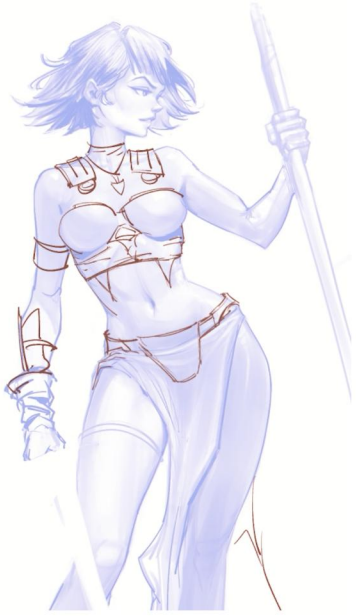


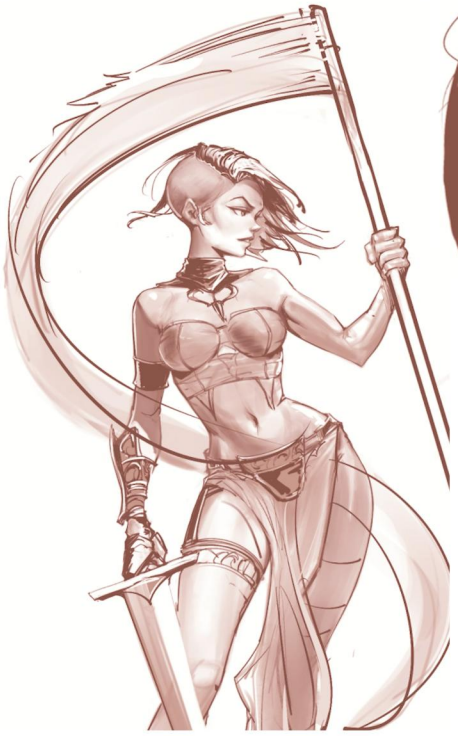
VIDEO

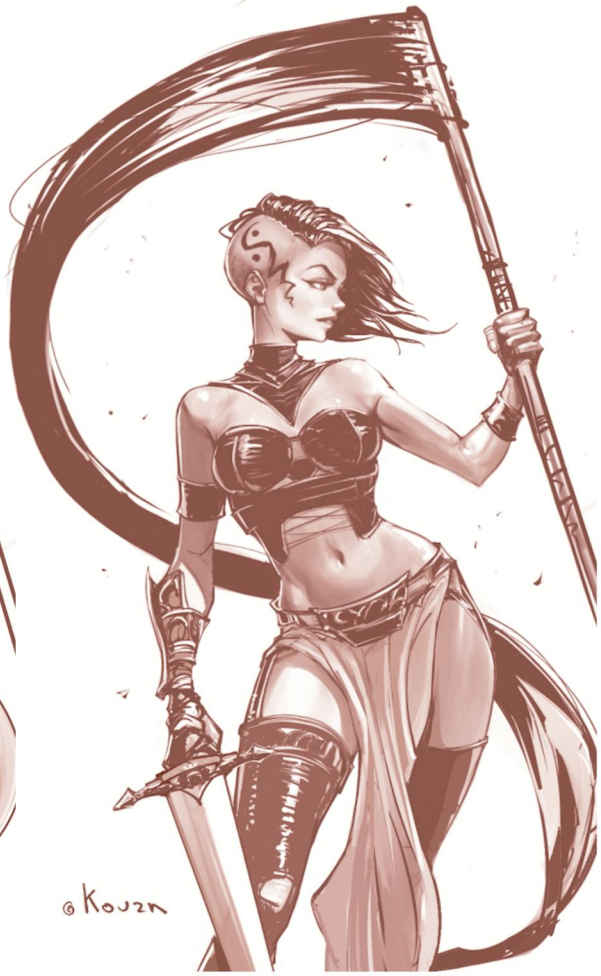
MEDIUM SHOT





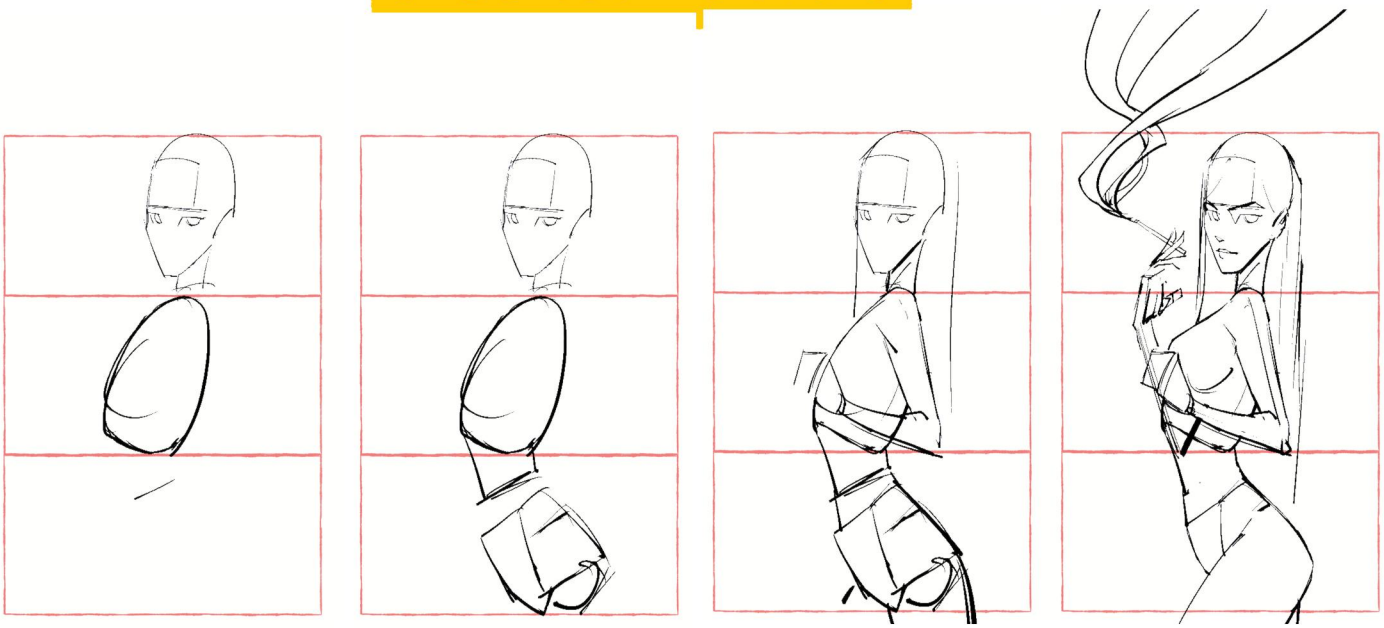






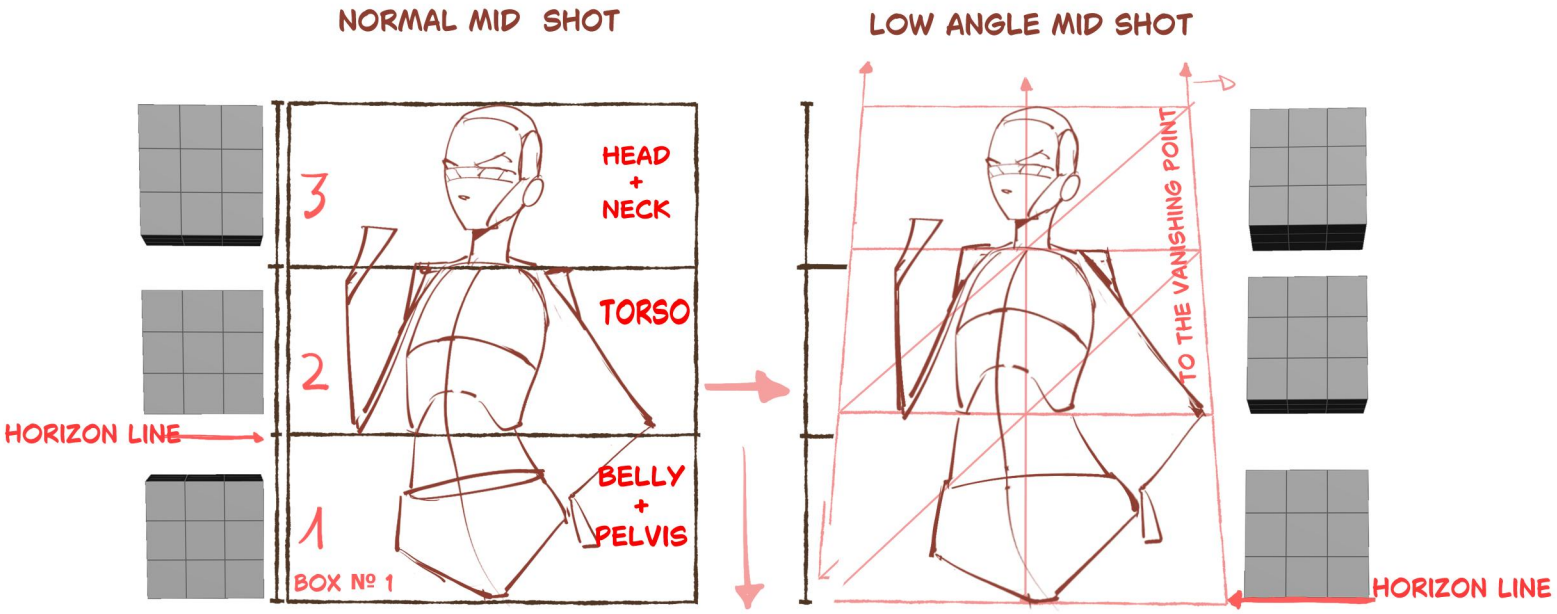
VIDEO

MEDIUM SHOT



VIDEO

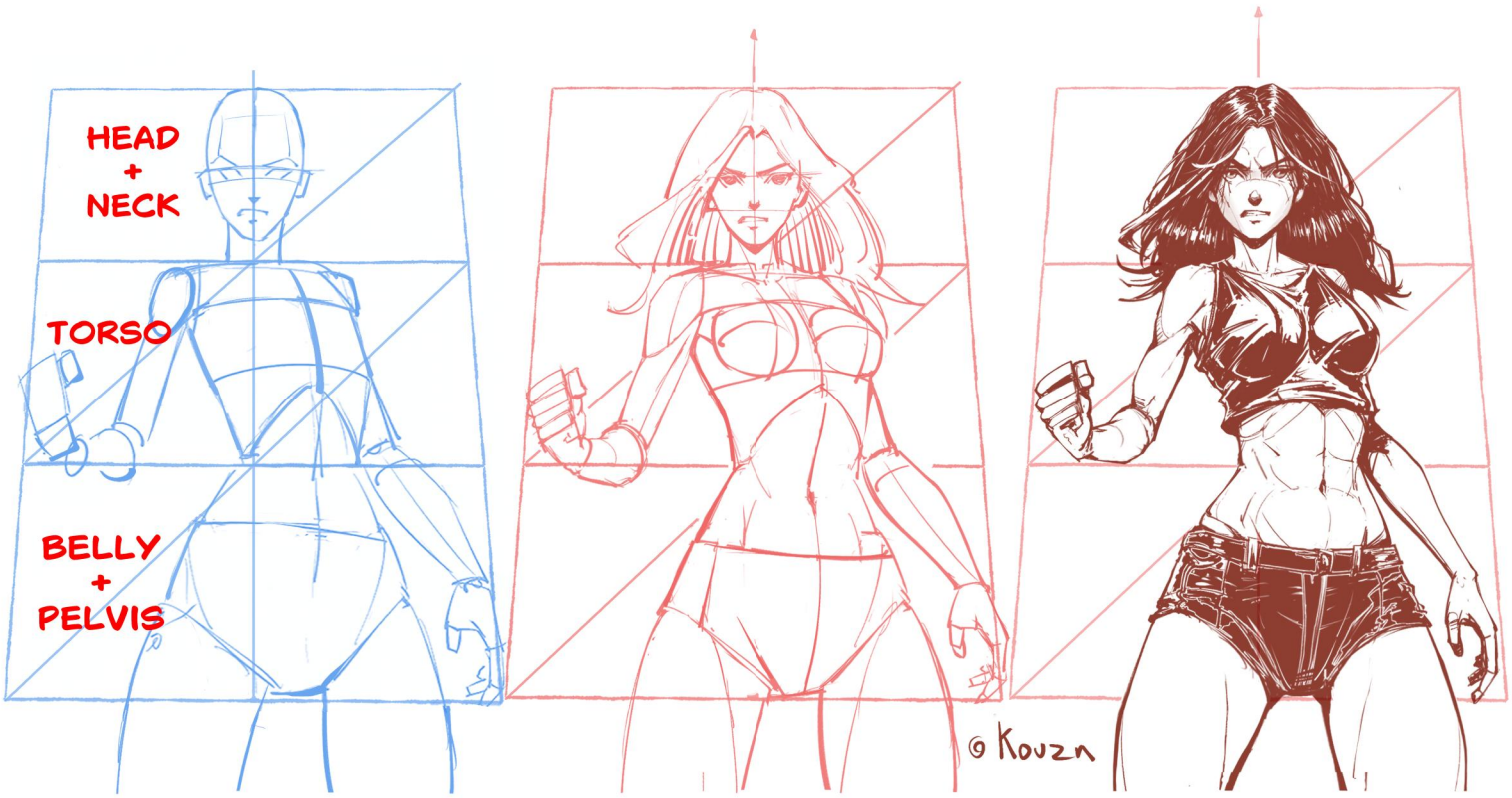
MEDIUM SHOT FROM LOW ANGLE

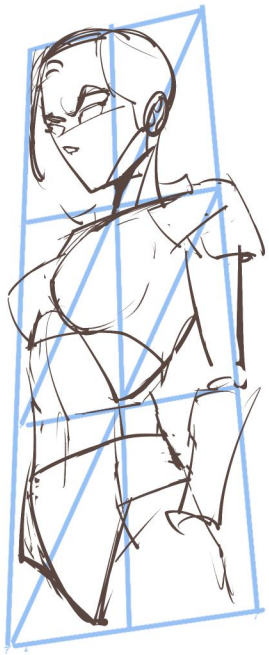


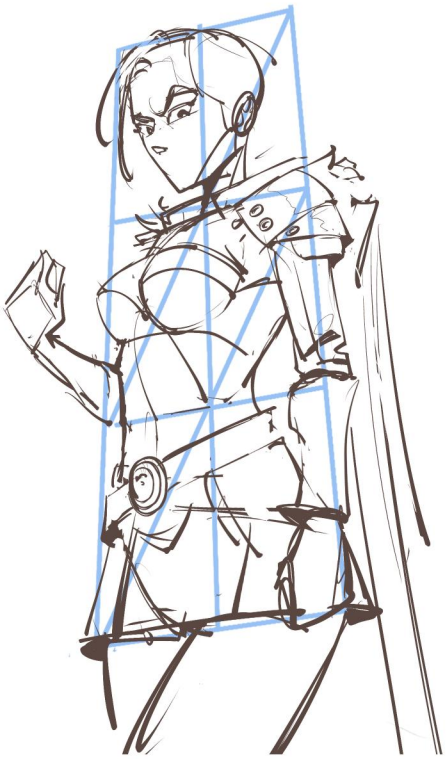
1 :) DRAW BOX № 1 TALLER, CONVERGE THE TWO SIDES TO A VANISHING POINTS AT THE TOP.

2:) FIND THE CENTER, DRAW A DIAGONAL FROM THE CORNER OF BOX 1 THROUGH THE CENTER TO FIND THE HEIGHT OF YOUR SECOND BOX, SAME FOR THE 3RD

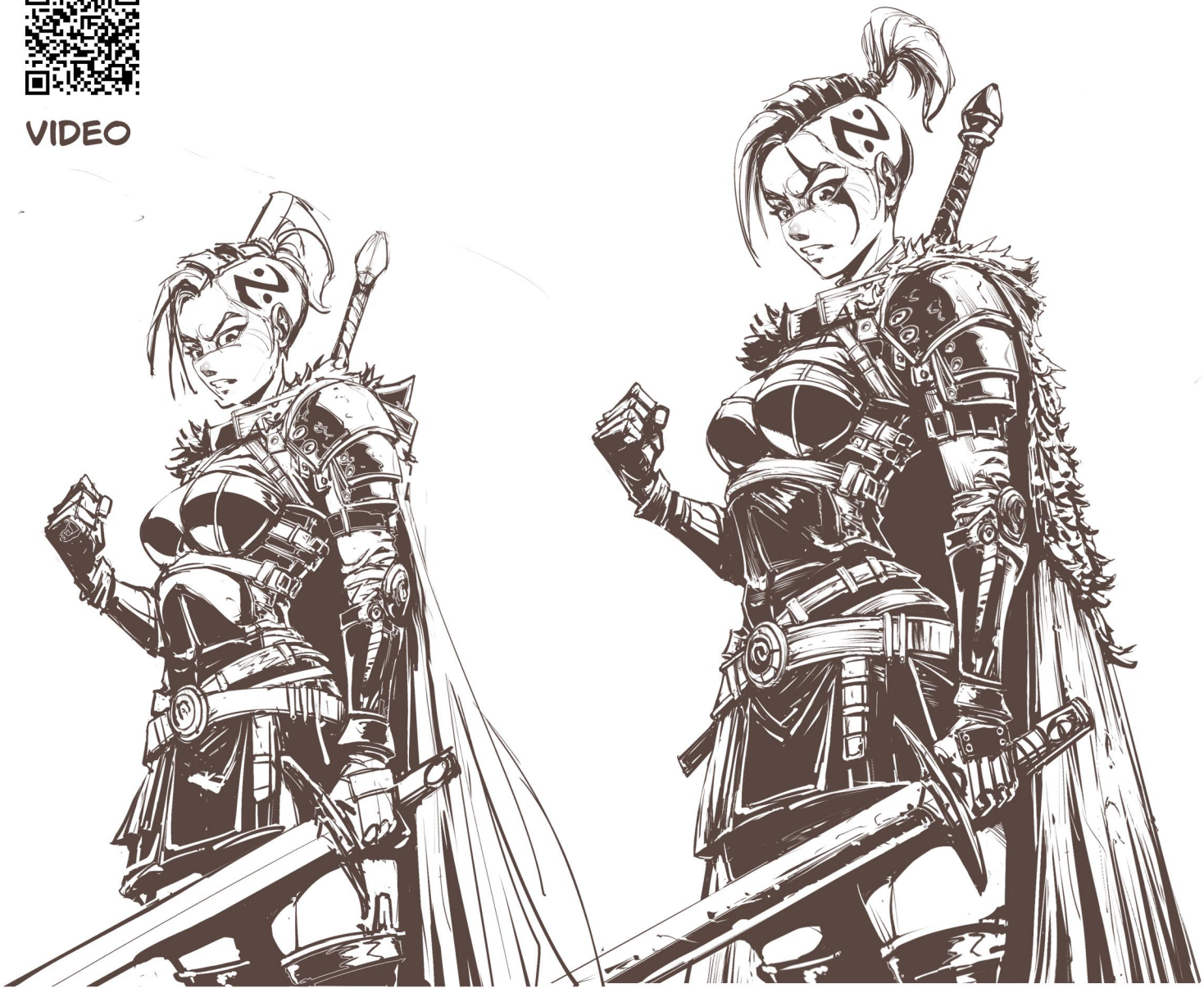
3:) GO DOWN THE HORIZON LINE.



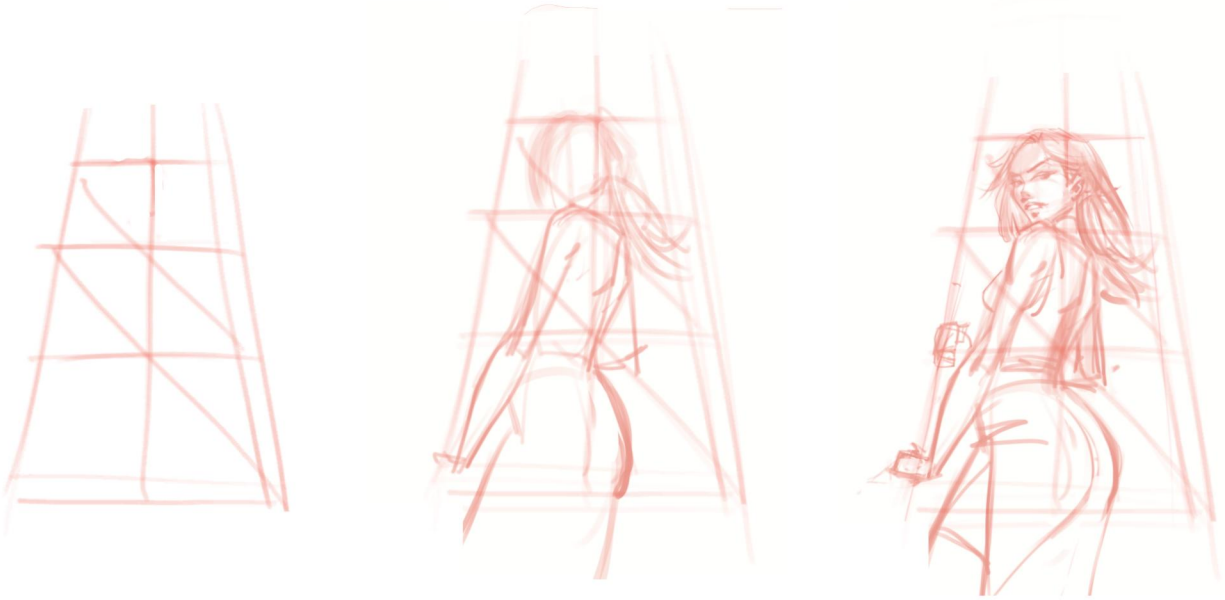




VIDEO

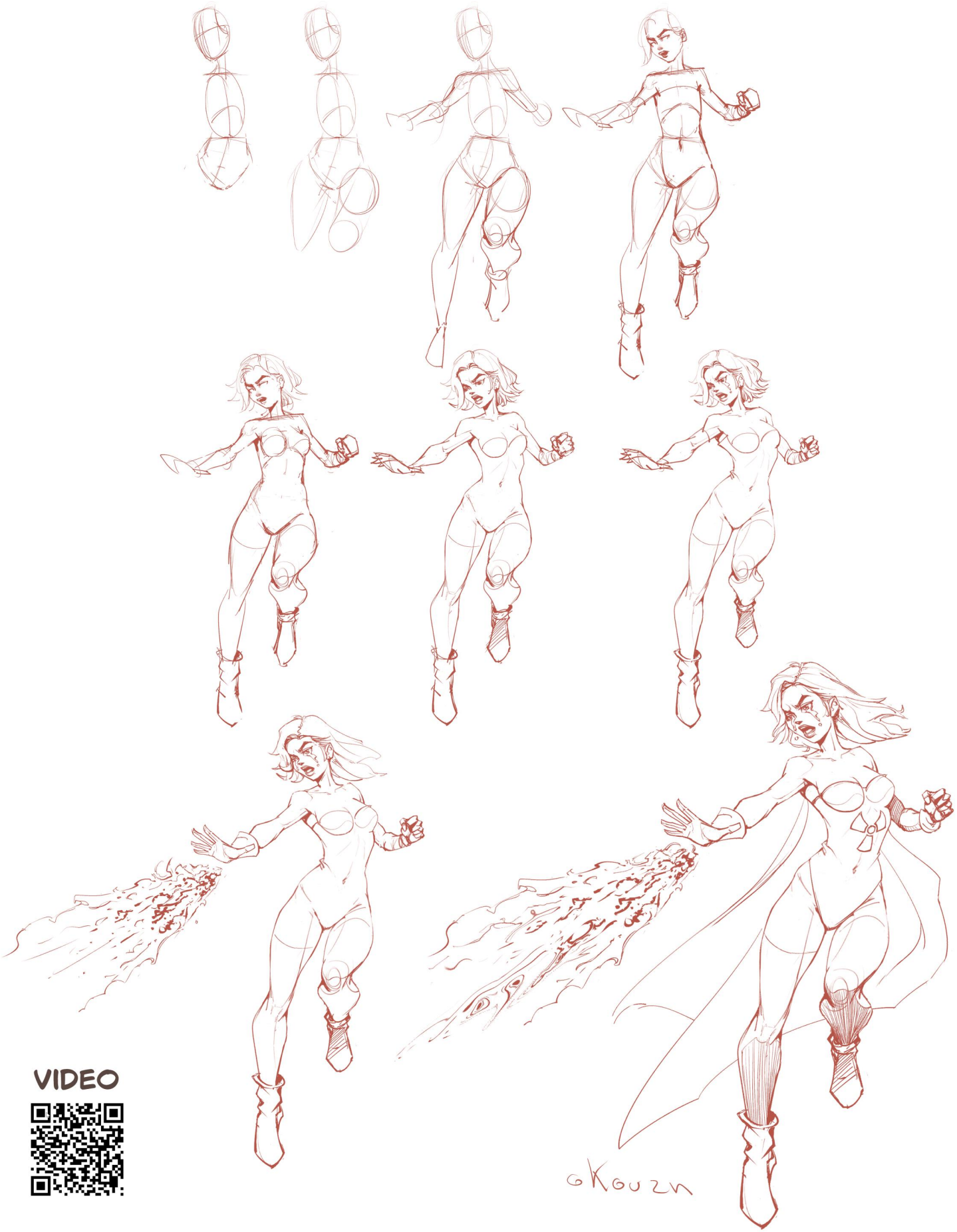


MEDIUM SHOT FROM LOW ANGLE

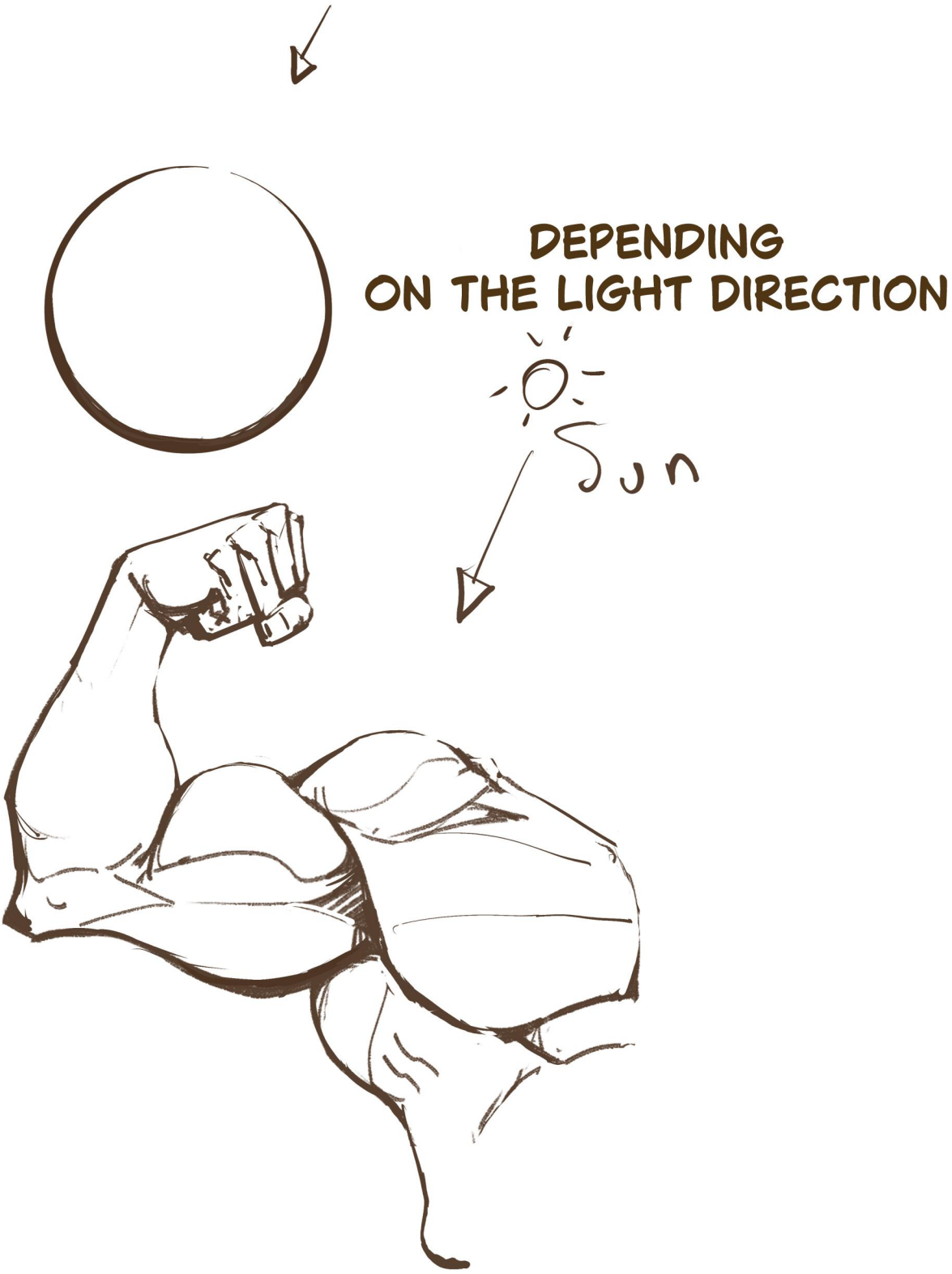


VIDEO

FULL BODY STEP BY STEP



VARIOUS CONTOUR LINE

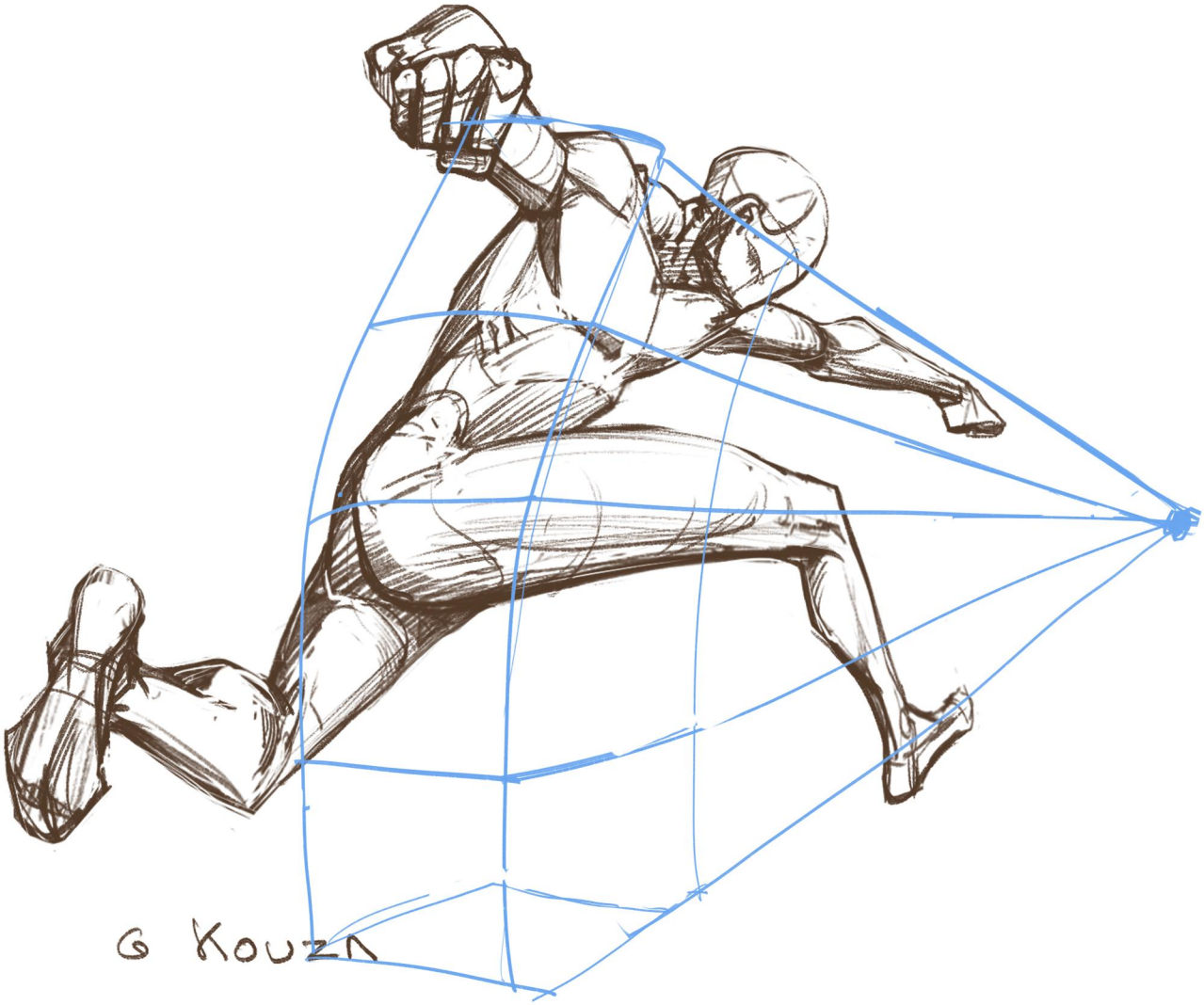


LINE WEIGHT

HEAVY CONTOUR LINE :
THICK OUTER LINES +
FINE INNER LINES.

VARIOUS CONTOUR LINE :
THICK OUTER LINES/
FINE INNER LINES +
VARIOUS LINES DEPENDING
ON THE LIGHT DIRECTION.

extreme angle

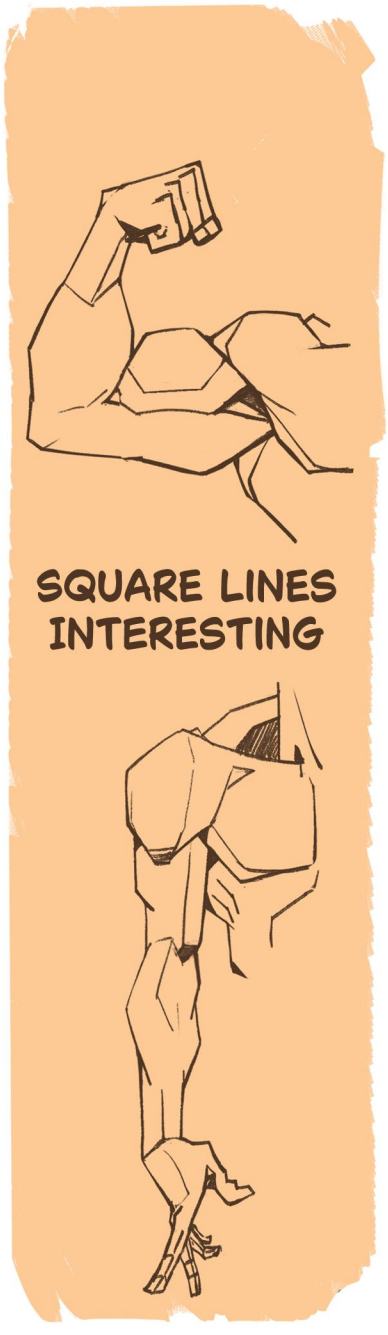


STYLISED LINES QUALITY

IT'S A GOOD MIX, FOR ME IT'S THE BEST OPTION
IT OFFERS MORE DIVERSITY TO THE DRAWING.

IT'S INTERESTING, I PERSONALLY LIKE THIS STYLE.

CURVES EVERYWHERE REMINDS ME OF OLD WALT DISNEY.



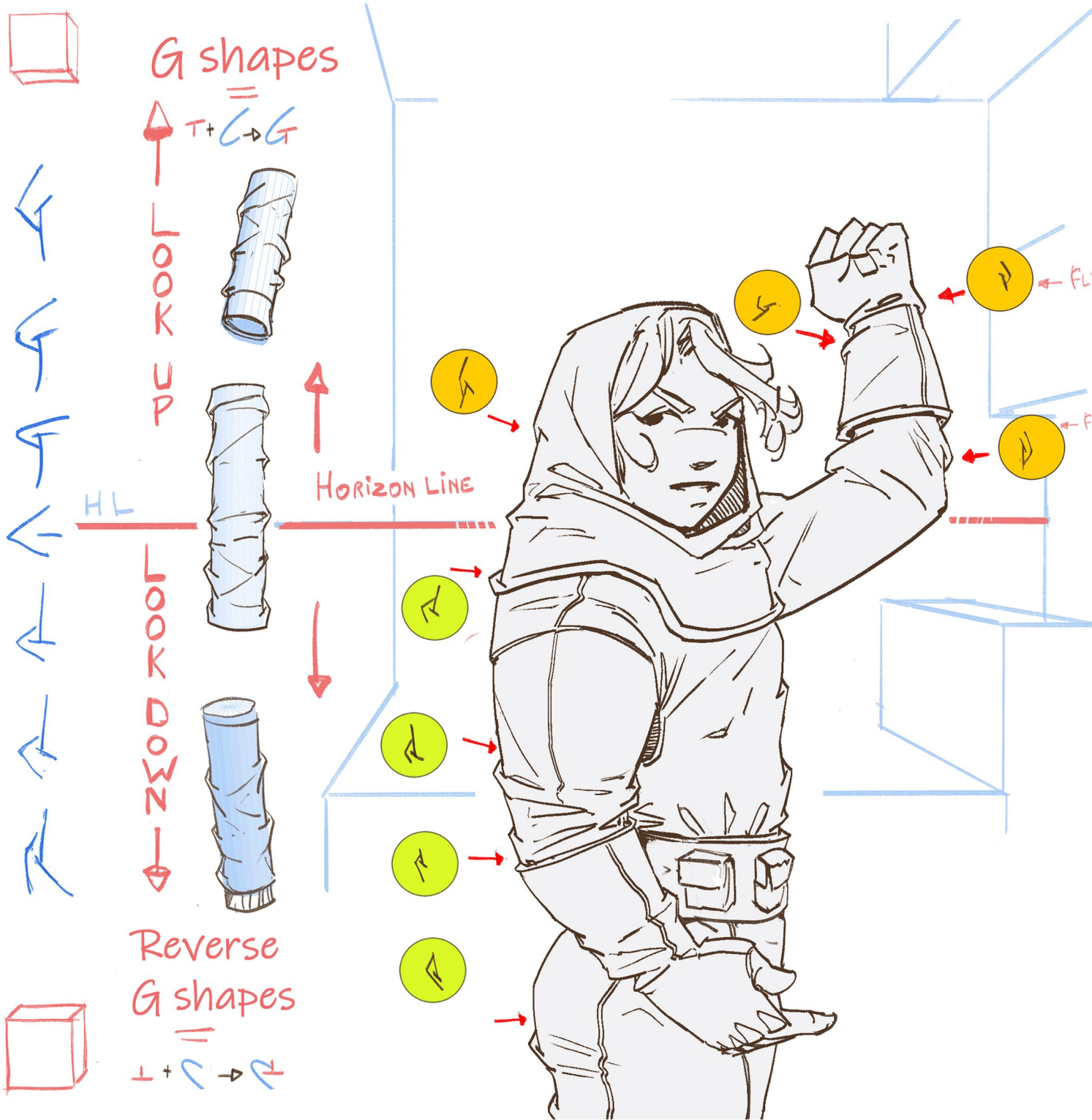
Clothes and Folds

YOU CAN USE "G" SHAPE TO INDICATE THE OVERLAP AND THE DIRECTION OF THE FOLDS.

DRAWING CLOTHES IS COMPLICATED.
SOMETHING THAT WORKS
WELL FOR ME IS TO USE OVERLAPPING
AND G OR T+C SHAPES (SIMILAR THINGS).

DRAWING CLOTHES

OVERLAPPING TRICK
LOOK UP - G SHAPE
LOOK DOWN- REVERSE G SHAPE



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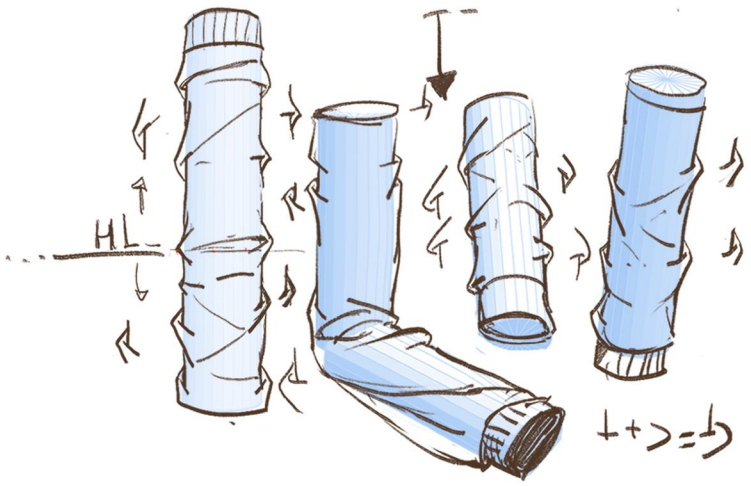
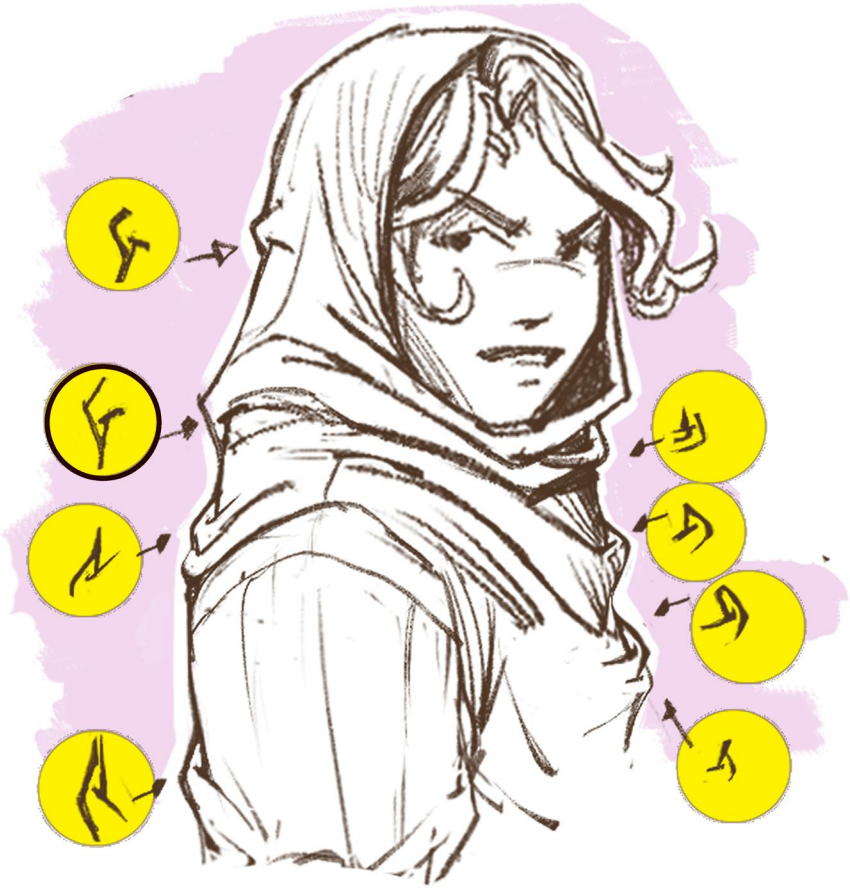
DRAWING CLOTHES





G SHAPES

@kouzn

DRAWING CLOTHES

OVERLAPS

DRAWING HOODIES

IN GENERAL ON THE ARMS THERE IS A KIND OF HIERARCHY IN THE TENSION POINTS 1 FALLS ON 2 AND 3 AND 3 GOES TO 4

UNLESS YOU PULL THE ELBOW BACK, IN WHICH CASE POINT 3 BECOMES THE MAIN POINT OF TENSION.

3 TO 4 WRAPS AROUND THE ARM LIKE THIS

HOODIE IS MADE OF THICK FABRIC

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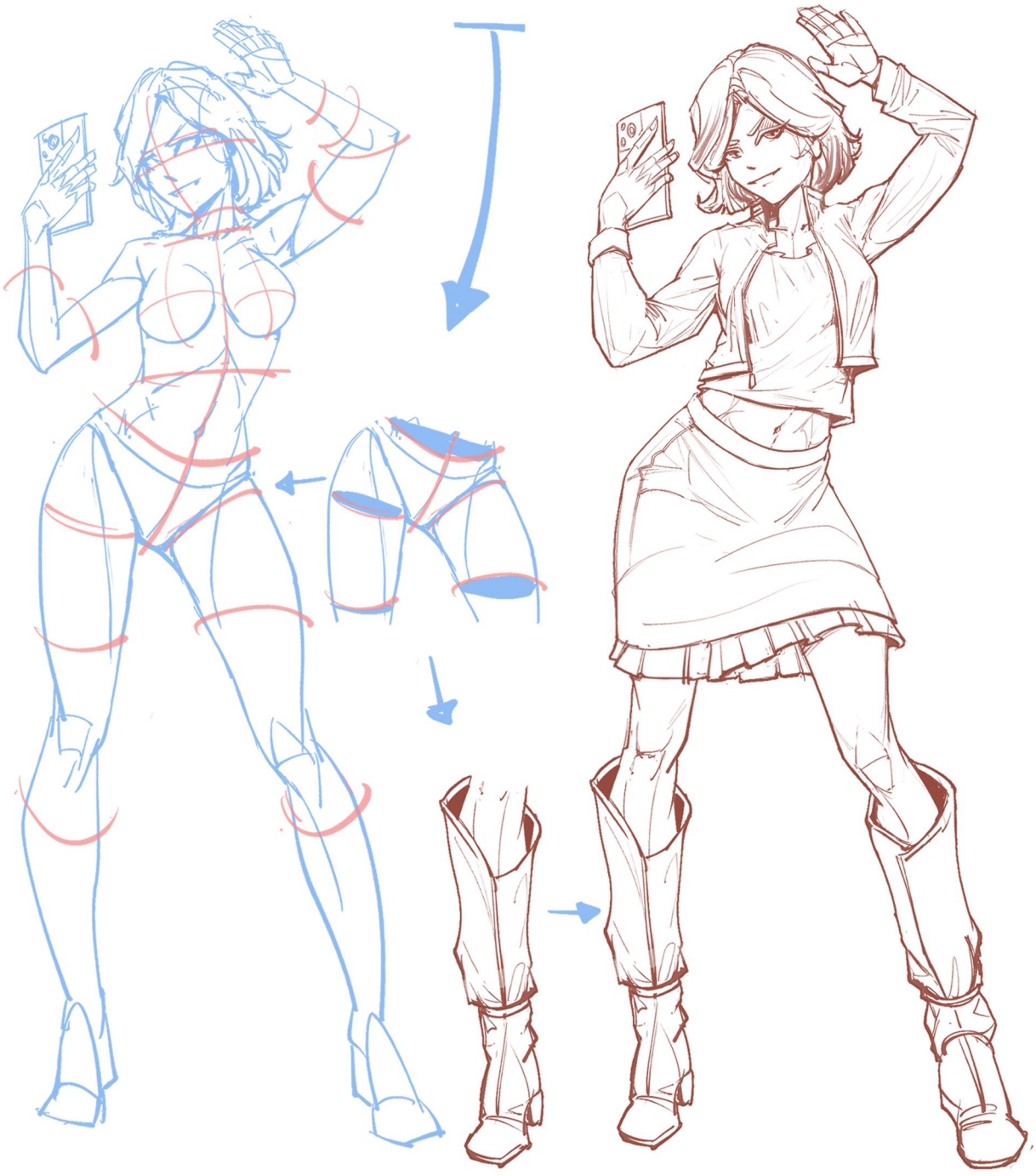
DRAWING CLOTHES

TRY TO MATCH YOUR CLOTHES TO THE SHAPE AND TILT OF THE BODY.



MY SOCIAL NETWORK

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HTTPS://X.COM/KOUZANAGI

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